

WHAT IS ARCHITECTURE

A STUDY IN THE AMERICAN PEOPLE OF TODAY

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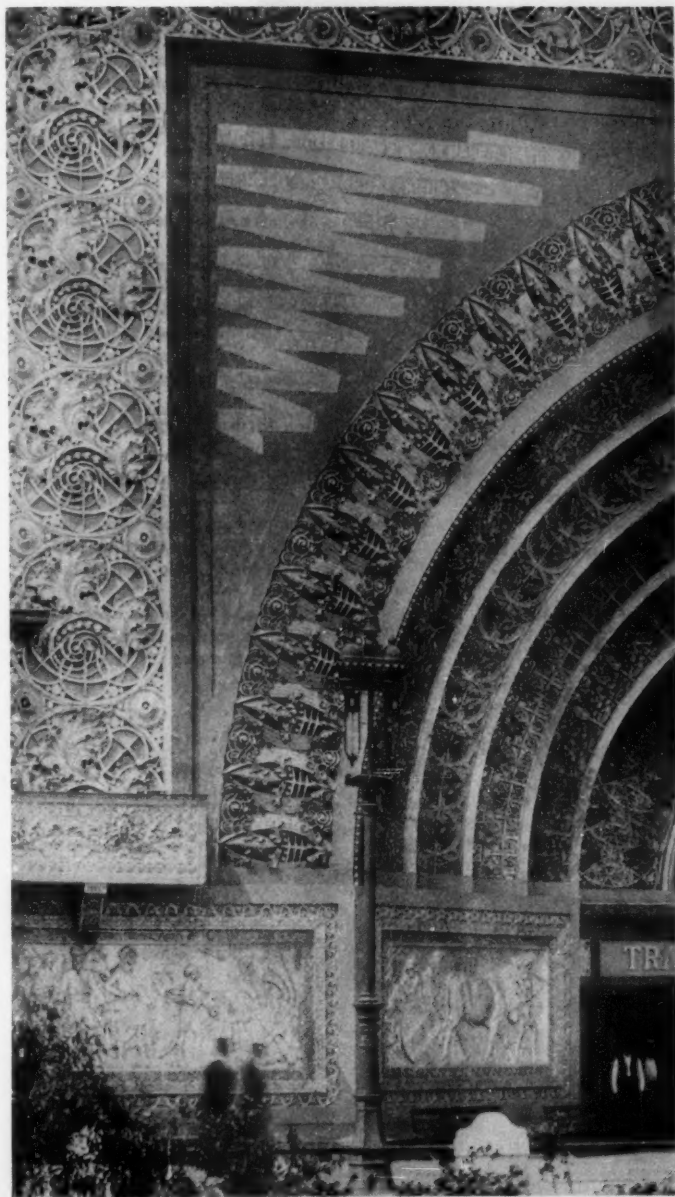
William Gray Purcell, well known architect of Pasadena, formerly of Minneapolis and Chicago, writes as an eminent alumnus of the Adler and Sullivan office. ASAH members will therefore feel particularly appreciative of having such an authoritative statement of the Sullivan philosophy of architecture, contributed as such an attractively printed insert through the generosity of our fellow-member, Mr. Purcell.

WHAT IS ARCHITECTURE

A STUDY IN THE AMERICAN PEOPLE OF TODAY

BY **LOUIS H. SULLIVAN**

REPUBLICATED FROM "NORTHWEST ARCHITECT" BY WILLIAM GRAY PURCELL, A.I.A.—JULY, 1944



ARCHITECTURE AS A FUNCTION OF DEMOCRACY

OVER THIRTY-EIGHT YEARS have passed since this thesis first modestly appeared in a small Ohio trade journal, simultaneously to be reprinted by Mr. Sullivan as an insignificant looking brochure.

ALTHOUGH ALMOST UNKNOWN to American architects, few of whom would have read it had they seen it, this world moving issue slowly leavened the thought of our building world and by that ironical justice with which Fate has always eventually faced wilfully static privilege, Sullivan's practical thinking reappeared when in 1933 America was in the depth of her greatest economic despair.

AT LONG LAST, with undated clarity Sullivan's ideas implemented universal design the world around with simple and honest procedures. Unfortunately we seem unable to maintain this creative freedom for even ten short years. Already the living forms are hardening into a lexicon of architectural fashion patter.

THIS ENDURING CHARTER embracing as it does Man's whole relation to his world, is such a unit in idea, so organized in statement, so clear and logical in its development and so free of irrelevant material, that a digest of it is almost impossible—it is already compacted to structural competency.

WE HOWEVER OFFER as an introduction to the full text a special group of selections and acknowledge at once that an equally valid selection could be made under another's view of what is most immediately important to the architect in these hectic times of World War II from which great changes must certainly be expected.

W. G. P.

THIS PHOTOGRAPH GIVES YOU A DETAIL FROM THE GOLDEN DOORWAY TRANSPORTATION BUILDING, IN THE CHICAGO WORLD'S COLUMBIAN EXPOSITION, WHERE SULLIVAN SIXTY-ONE YEARS AGO SURPRISED AND THRILLED A COSMOPOLITAN PUBLIC WITH HIS VIRILE DEPARTURE IN AMERICAN ARCHITECTURE.

WHAT IS ARCHITECTURE

AN ARCHITECTURAL GLIMPSE INTO THE YEAR 1906

The F. W. Dodge Co., through their construction news reporters, distributed Sullivan's sixteen page brochure "WHAT IS ARCHITECTURE" among the building industry, including such architects as might appear receptive to these "radical" ideas.

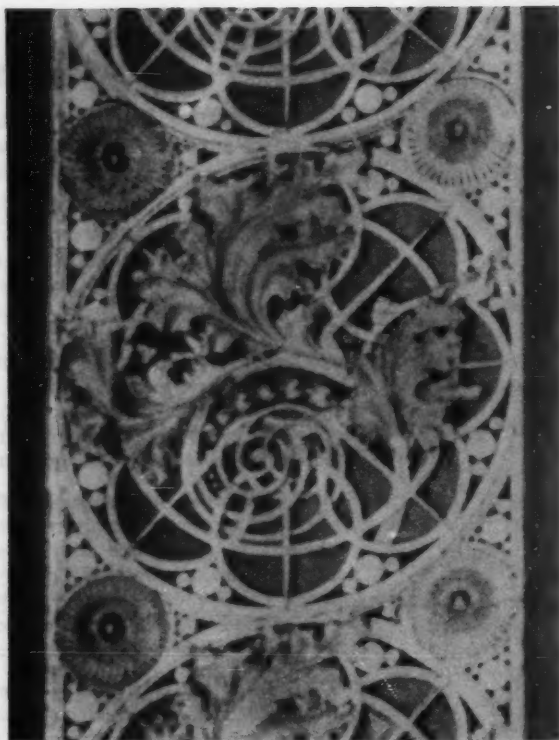
It was an unsolicited expression of how the contracting world of America appreciated this thinker and master of the technical arts. Accompanying their distribution was a personal letter praising the author's ideas, an astonishing event surely—the contractors doing missionary work in behalf of sound aesthetics and philosophy among the dispensers of architectural "confectionery" of that day.

We can thank those men who recognized the logic, force and value of Sullivan's ideology, for being unafraid to do what they could to indoctrinate his principles throughout the building world.

ACKNOWLEDGEMENT

We of the Bruce Publishing Company cannot omit a word of sincere appreciation to John Jager, A.I.A., Architect, of Minneapolis, who designed and edited this brochure and collaborated with loving care in the typographical details.

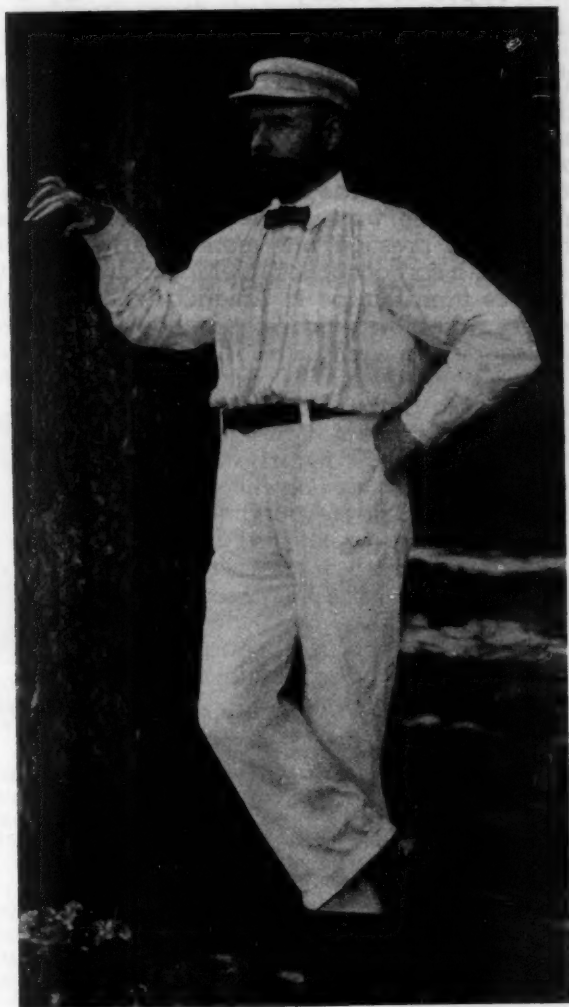
He has been a life-long admirer of Louis Sullivan and a loyal practitioner of his principles.



A detail on the frame of the Golden Doorway, Transportation Building, Chicago Columbian Exposition, 1893

On this doorway alone Sullivan developed forty-seven distinct ornamental patterns, each an outstanding example of his creative ability.

In their completeness they exemplify Sullivan's purest concept of a truly American system of ornament.



James H. Sullivan

WHAT IS ARCHITECTURE

A Study in the American People of Today

by Louis H. Sullivan

An Interpretation by WILLIAM GRAY PURCELL

TODAY WE HAVE A MORE ACCURATE IDEA of the far reaching character of the work of LOUIS H. SULLIVAN of Chicago than did the architects of his own time, who were both antagonistic to him and feared him. But fifteen years ago when the general public, and men well known in the fine arts began to praise him, the architects also felt obliged to fall in line. The shift thus forced upon them was not so difficult, for with Sullivan's death in 1924 he was, as they mistakenly supposed, no longer a threat to their business or intellectual prestige, and moreover, the token functionalism now rather loosely called "modern,"—as a sort of spoiled child of Sullivan's thought—had not, until 1928, returned with any force from Europe to America where it had been born.

Sullivan had made some memorable speeches at architectural conventions, had done writing on his architectural philosophy as early as 1887, and his views had attracted much newspaper publicity, when he, together with his partner, Dankmar Adler, an equally capable man in his own field, began to produce one startling building after another. Then he struck the first great blow for democracy to be heard around the world, the famous Transportation Building at the Exposition in Chicago, 1893, a glowing polychrome jewel in sparkling contrast with the blank white of the surrounding buildings.

How inaccurately the young American architects from the Ecole des Beaux Arts in Paris failed to appraise the clarity and elegance of his Gaelic mind, was made evident when the French visitors to the Chicago Fair of 1893 took little notice of all the diploma'd talent which had graduated from their own great National School of Architecture, but honored Sullivan with three medals of the "Union Central des Arts Decoratifs" for his golden building.



Arch detail Golden Doorway.
Transportation Bldg., Chicago

LOUIS SULLIVAN'S epochal thesis of years ago reacts on us as if it were being addressed to us today. It opens with a remarkably clear statement of the source of architectural power and its relation to the constant ebb and flow of our social life and its destiny. . . .

★★★ SULLIVAN: "Every form of government, every social institution, every undertaking, however great, however small, every symbol of enlightenment or degradation, each and all have sprung and are still springing from the life of the people, and have ever formed and are now as surely forming images of their thought.

"Whatever the character of the thinking, just so was the character of the building. Pier, lintel and arch changed in form, purpose and expression, following, with the fidelity of Life, Man's changing thoughts as he moved in the flow of his destiny—as he was moved ever onward by a drift unseen and unknown—and which is now flowing and is still unseen and unknown.

"This flow of building we call historical architecture. At no time and in no instance has it been other than an index of the flow of the thought of the people—an emanation from the inmost life of the people.

"I should add, perhaps, that, in speaking of the people, I mean all the people; and I look upon all the people as constituting a social organism.

"Let the reader perceive how far astray we are from an Architecture natural, truthful and wholesome, such as should characterize a truly democratic people. I ask this because the welfare of democracy is my chief concern in life; and because I have always regarded Architecture, and still so regard it as merely one of the activities of a people, and, as such, necessarily in harmony with all the

others. For as a people thinks concerning Architecture, so it thinks concerning everything else; for the thought of a people, however complicated it may appear, is all of a piece and represents the balance of heredity and environment at the time." ★★★

Enough recognition has so far not been given to Dankmar Adler who was Sullivan's partner from 1881 to 1895, the period of their most potent productivity. Adler was an able business executive and it is likely that a considerable factor in the success of Adler and Sullivan, Architects, was Sullivan's sincere appreciation of the value of the American Businessman. The firm was the first to divest architectural practice of that superstition the origin of which is readily traceable both to the scholasticism of past centuries and to the tenacious notion of professional social caste.

Adler as engineer and Sullivan as practical planner and both men as able executives met businessmen where their business was operating and granted the value to society of what these men of affairs were doing. They studied the skills and methods under which Business operated, thereby gaining the deep insight necessary to the solution of the architectural problems. He continues to compare the business executive with the man of book mind:

★★★ SULLIVAN: "This active-minded but 'uneducated' man, he who has so large a share in our activities, reads well those things that he believes concern him closely. His mind is active, practical, superficial; and, whether he deals with small things or large, its quality is nearly the same in all cases. His thoughts almost always are concerned with the immediate. His powers of reflection are

undeveloped, and thus he ignores those simple, vital things which grow up beside him, and with which, as a destiny, he will some day have to reckon, and will then find himself unprepared. The constructive thinking power of some such men, the imaginative reach, the incisive intuition, the forceful will, sometimes amaze us. But when we examine closely we find that all this is but brilliant superstructure, that the hidden foundation is weak because the foundation-thought was not sought to be placed broad, deep, and secure in the humanities.

"Thus we have at the poles of our thinking two classes of men (the businessman and the book man), each of which believes it is dealing with realities, but both in fact dealing with phantoms; for between them they have studied everything but the real thoughts and the real hearts of the people. They have not sufficiently reckoned with the true and only source both of social stability and of social change. If, in time, such divergence of thought, shall lead to painful readjustments, such will be but the result, natural and inexorable, of a fatal misunderstanding, the outgrowth of that fatal defect in our system of thinking which is leading us away from our fellows." ★★ ★

Is this not a prophetic picture of that leadership which, beginning with our rejection of the League of Nations Pact in 1920 and terminating (we hope) with the appeasers of 1939, brought our nation face to face with portents of world-wide disaster.

Moving his analysis closer to the practical business of producing democratic buildings Sullivan says:

★★★ SULLIVAN: "Learn that the mind works best when allowed to work naturally; learn to do what your problem suggests when you have reduced it to its simplest terms; for you are here at the point men so heedlessly call genius—the point of vital simplicity. You must search out the best that is in your people; for they are your problem, and you are indissolubly a part of them; it is for you to affirm that which they really wish to affirm.

"If the people seem to have but little faith it is because they have been tricked so long; they are weary of dishonesty, more weary than they know, and in their hearts they seek honest and fearless men, men simple and clear of mind, loyal to their own manhood and to the people. The American people are now in a stupor; be on hand at the awakening." ★★ ★

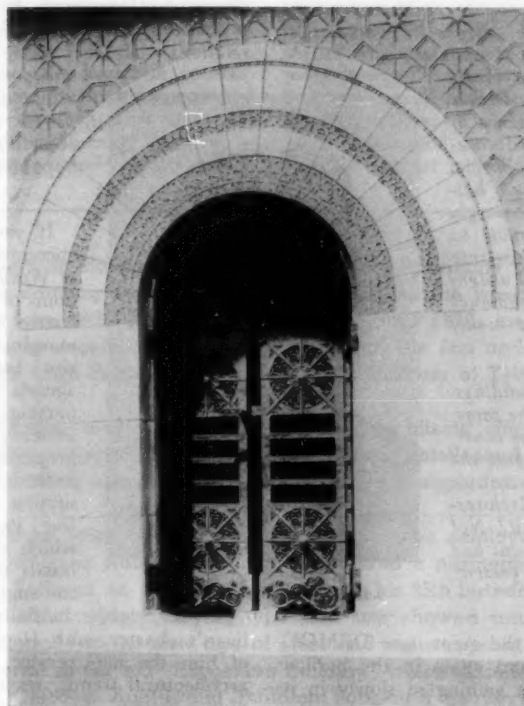
Only in the last six months (see Octagon of April, 1943, and Cincinnati A.I.A. convention speeches) have Architects at long last wakened up to the fact that they must be really capable all around businessmen with a full technological equipment in experienced working order.

Said General Newton at the convention, "We are becom-

ing so rapidly a group of idealists that we are losing sight of our primary function as builders." Some great crisis had to open the eyes of the people, including those of architects. But no one in that meeting told us who is now to do the architecture, certainly not the sons of those who misled us. "Demos" pays for the schools and should take a lively interest in preparing an education, the disciples of which will be able to serve all problems of Democracy.

Thus our next Sullivan quotation, referring to education, may in the view of many, be considered "dated," for surely the Architectural Schools are now teaching a logic based on reality. But the schools are in no position to be so self satisfied, in their casual "acknowledgment" that "modern" is a specific label.

The London Illustrated News of 1835 is filled with pictures and comment about "modern" architecture. Much advanced structural experiment and functional designing was done in the twenty years preceding the bold engineering and machine-age aesthetics of the London Crystal Palace Exposition of 1851. Then came Viollet le Duc and his very modern approach, with a still newer set of technological patterns. For a hundred years each decade has been fascinated by the sound of its own architectural voice. Each era has been certain it was "up to date" and that its word was the last word. Today it is no different. But hear This Voice thirty-seven years ago:



Carrie Eliza Getty Tomb
Graceland Cemetery, Chicago, 1890

★★★ SULLIVAN: "Modern science, with devoted patience of research, has evolved, is perfecting and has placed freely at our service the most comprehensive, accurate and high-powered system of organic reasoning that the world has known. These methods and powers, the breadth and fertility of this supreme search for the all-life-process, this most fruitful function of democracy, is, by those connected with the Architectural Art and its

teaching, today regarded vacantly. They undervalue that, which in all truth, in the serenity of human hope, heralds a sunrise for the race. Truly, procreant modern thought clothed in all its radiance of good will, is a poet, a teacher and a prophet not known in the land of these." ★★ ★

"Poet," "Teacher," "Prophet," these are terms he wishes to apply to the Architect of the future—and we are that future. Or are we? For our "modernists" of the 1940's with their unimaginative, constructivist functionalism, are still unable to produce architecture, because these new "style" protagonists do not see clearly the entire people and all the forces that are operating within this people's desire and power to build. For us to have apparently laid aside the specialized eclecticism of the Beaux Arts world of 1900, and at too long last to have seen, in 1930, and after, that there is a relation and needed

integrity to be found between the material shape of things and the mechanical requirements of their uses, is certainly a far step. The understanding of this relation which has thus far been gained by the generality of architects is not only very little in advance of sound engineering, as it has been practiced for seventy-five years. They did not even enter the world of spiritual, poetic and prophetic values in which both Sullivan and Wright are at home and which represent the only world in which architecture exists if any distinction at all is to be made between it and engineering. "The true Architect" says Sullivan, "student of Nature and Man, virile critic, human and humane, will have been a lifeseeker of realities."

★★★ SULLIVAN: "He will weigh the Modern Man in a just balance, wherein he will set against that man his accountability to all the people. He, as dispassionately, will weigh the people, collectively, against their manifest responsibility and accountability to the child and to the man. He views our Architecture, weighs it, evaluates it; then, turning in thought, looks out upon us, as a people, analyzes us, weighs us, takes our measure, appraises us; he then places People and Architecture in the great balance of History, and thoughtfully weighs, carefully appraises; then places the people, with all their activities, in the new balance of Democracy, again to weigh, again to appraise; and finally puts us with our self-called Common Sense into the serene balance of Nature; and weighs Us and Our All, in the fateful balance of All-Encompassing Life: And makes the last appraisalment . . .

"He might, in part, speak thus:
"As you are, so are your buildings.
You and your Architecture are the same.
Each is the faithful portrait of the other.
To interpret the one is to interpret the other.

"Take heed! Did you think Architecture a thing of books — of the past? No! Never! It was, always, of its present and its people! It, now, is of the present, and of you!" ★★★

Thus he leads his analysis to the great issue DEMOCRACY, unappraised in 1906, and again in the perilous times of our present days when gaining so slowly in its true ascendancy on the hands of political rivalries between ego and masses.

★★★ SULLIVAN: "Is then this Democracy? This Architecture shows, ah, so plainly, the decline of Democracy and a rank new growth of Feudalism — sure sign of a people in peril! You now in your extremity, are in dire need of great thinkers, real men. These buildings show no love of country, no affection for the people. So you have no affection for each other.

"A colossal energy is in your buildings, but not true power — so, is found in you, a frenzied energy, but not the true power of equipoise. Is this an indictment? Not unless you yourselves are an indictment of yourselves. There stand the buildings, they have their unchanging physiognomy. Look! See! Thus, this is a reading, an interpretation.

"Your buildings show no philosophy. So have you no philosophy. You pretend a philosophy of common sense. Weighed in the balance of your acts, your common sense is light as folly: quite the reverse of that common sense which you assume to mean clear-cut and sturdy thinking

in the affairs of daily life. You boast a philosophy of Success. But, weighed in the balance of Democracy, your successes are but too clearly, in the main, feudal. They are pessimisms, not optimisms. You did not think to count the cost; but you are beginning now to catch a corner of its masked visage. The sight of the true full cost will stagger you — when the mask is fully drawn aside, and it stands clearly revealed! You would not foresee a crisis, but crisis foresaw you, and now is upon you." ★★★

A crisis?! . . . In Chicago alone, within "the Loop," since World War I, over SEVENTY Class A buildings, all more than twelve stories in height, and all of them erected since that paragraph was written, have been torn down because businessmen, book men, architects and prominent citizens could not "think clearly in the ordinary affairs of life." A staggering cost indeed!

★★★ SULLIVAN: "A Sound Philosophy is the Saving Grace of a Democratic People! It means a balanced and practical system of thinking, concerning the vital human relations. It saves waste. It looks far behind and far ahead and forestalls Crisis. It nurtures, economizes and directs the vitality of a people. It has for its sole and abiding objective, their equilibrium, hence their happiness." ★★★



Louis Sullivan at 16 — 1872

If you thought that Democracy was encompassed by the "Fourteen Points" of World Peace No. 1, or the Four Freedoms of World War No. 2, including of course collecting by vote the essential margin of decision to select an umpire, you have from Sullivan's hand an agenda which the Architect on this new parting of world ways in our day must underwrite. If he does not do it in a propitious time, actually at once, then instead of Architects professionally assuming the composite range of executive engineering and business skills, which the new world of building now insists upon and demands from them, the engineer will do it.

Albert Kahn, himself a student of Sullivan's charter, with Henry Ford and others demanding of him the new service, became the poet of advanced architectural trends, responsible for the collective genius of production. He proved himself a great marshall of building strategy and teacher of great nations, like Russia, where his tremendous five-year factory building program for them started in 1929.

Said Henry Ford fourteen years ago, in 1929 (see Bulletin of Michigan Society of Architects, March 30, 1943, No. 13, page 195), to Albert Kahn, these imperishable words: "I hear (he said) that you have agreed to build factories for the Russian Government. I am very glad of it. I have been thinking that these people should be helped. I could hardly believe my ears, but I think the stabilization of Russia through industry is the hope of the world. It has surely proved to be so. The more industry we can create; the more men and women, the world over, can be made self-sufficient — the more everybody will benefit. The Russian people have a right to their destiny and they can only find it through work. We are willing out here to help them all we can.

"So you can tell them for me that anything we have is theirs for the asking — free. They can have our designs, our work methods, our steel specifications — anything. We will send them our engineers to teach them and they

can send their men into our plants to learn."

Mightier, more significant and more eventful words no American had spoken thus far in behalf of the shaping of human liberties through work.

Says Albert Kahn addressing Detroit convention A.I.A. in 1942, "Russians came to Dearborn and finished the negotiations. That broke the ice! They have been building ever since — have learned by their mistakes. IF THEY ARE ABLE TO BEAT BACK THE NAZIS NOW ONE OF THE REASONS WILL BE BECAUSE MR. FORD PLAYED NO SMALL PART IN HELPING THEM." — And so did Albert Kahn.

This decision of Henry Ford and Albert Kahn made at a time when everyone was damning the U.S.S.R. and any approval of things Russian meant social and business ostracism, was not only humanely right but fundamentally of world importance, as such, projecting itself over the future of the earth's globe and its never heretofore-dreamed-of destiny. Since Stalingrad, the names of Ford and Kahn will live enshrined enduringly in Russia as the greatest of Americans, friends in their historical need, friends in time.

Thus it was that Albert Kahn, the leader in contemporary architecture with creative imagination combined utility with dignity and beauty by integrating under his leadership the architectural and engineering professions, also the skills of the building trades thereby becoming the

prophet of a new era of architectural practice which was destined to affect the entire World.

In recognition of his achievements the American Institute of Architects honored Kahn as an exponent of organized efficiency, of disciplined energy and broad visioned planning. The expansion of the field of architectural practice to fully meet the demands of today has placed the architectural profession in the forefront.

This citation by his professional contemporaries unequivocally acknowledges Kahn as a pathbreaker in the architectural complexities and magnitude of our machine-age. By expressing function and purpose in harmony with massive strength and artistic design his work bears witness to the progress being achieved by American architecture.

It is a sign of bad architectural times that architectural leadership is contested. This contest for the mastership under aesthetics would never have been an issue between the Architect and Engineer if our professional minds had been conscious of their responsibility as to the true meaning and calling of Architecture. By the force of world events we have been compelled to learn that between those two professions and the building trades there must be co-ordination and that without architectural leadership among all these factors there is no creative fundamental art of expression possible toward the attainment of an epochal fine art in building.

LOUIS SULLIVAN was born in Boston in 1856. His mother, Andrienne List, was Swiss, his father, Patrick Sullivan, an Irish dancing teacher. For nine years—until he was fourteen, he spent his most impressionable days on a farm with his grandparents. In June, 1870, he graduated from grammar school in Boston and "there he received in pride, as a scholar, his first and last diploma" although he was later to attend the Latin High School, the Massachusetts Institute of Technology and the Ecole des Beaux Arts, in Paris.

He went to Paris in 1874 after several years' experience in architects' offices of Philadelphia and Chicago. In the Ecole and in the atelier of M. Vaudremer it was the intellectual exercise and the development of a sound philosophy which interested him rather than the superdraughtsmanship of the design competitions.

After two years in Paris he returned to Chicago where he was employed by several architects. In 1879 he went to work for Dankmar Adler with whom he entered a partnership in May, 1881, under the name Adler and Sullivan. Sullivan at that time was nearing his 25th birthday.

One building after another of widely varying type and use showed unusual practical imagination and solved the pressing demands of the new age of steel and industry—but it was the Festival Hall of 1885-1886—a remodeled interior of the old "Exposition Building" which definitely set Sullivan's course and lead directly to the great Chicago Auditorium Building, housing a theater, hotel, and offices. This was a history-making work, first sketched in 1886-87 and completed in 1889, marking the beginning of a series of demonstrations in building destined to play a major part in changing the basic creative character of architecture throughout Europe and America. In 1893 his colorful and triumphant Transportation Building at the Chicago World's Columbian Exposition was destined to appear internationally in the limelight.

An impressive series of office buildings, warehouses, churches, residences, and many other new types of buildings followed, each of which made more clear the comprehensive character and broad humanism of Sullivan's philosophy of Form-and-Function. The Wainwright Building in St. Louis, the Schiller Theater, and Stock Exchange Building in Chicago, the Guaranty Building in Buffalo, the Condict Building in New York, the Pueblo, Colorado, Opera House, and so on, taken together, built a revolutionary art form which, although popularly acclaimed, threw the professional architectural mind of America into a turmoil. The immediate result was a widespread self-appraisal by many of his contemporaries of their own works in comparison with the trends of the Adler-Sullivan organization. The beneficiaries of special privilege of that day, however, were bitter in acid recrimination.

The Schlesinger and Mayer Department Store in Chicago, 1903, and the National Farmers Bank of Owatonna, Minnesota, 1907, marked the approximate close of Sullivan's truly dynamic period. A series of minor works, some excellent, but many of them lacking the distinguished quality, if not the vitality and promise of his earlier days, filled the period until his death, in Chicago, in 1924.

Sullivan warned architects forty years ago that this very issue must either be planned for, and become a part of our professional atmosphere, or be battled for in desperation.

Hear his prophesy that went unheeded by the pre-Pearl Harbor leaders of American Architecture, and is still unheeded:

★★★ SULLIVAN: "Thus (O Architects) has not been given to the world, that which was and still remains your highest office, and your noblest privilege to give, in return for that liberty which once was yours, and which the



The Age of Steel Giving Birth to Democratic Tiers of Store-Bands or Spandrels — 1890

World gave to you: A sane and pure accounting of Democracy; a Philosophy founded upon Man — thereby setting forth, in clear and human terms, the integrity, the responsibility and the accountability of the Individual — in short, a new, a real Philosophy of the People.

"It is not too late.

"This Architecture (of 1906) expresses obscurely the most human qualities you as a people possess, and which, such is your awkward mental bashfulness, you are ashamed to acknowledge, much less to proclaim. One longs to wash from this dirty face its overlay of timidity and abasement; to strip from its form the rags of neglect and contumely, and to see if indeed there be not, beneath its forlorn aspect, the sweet face and form of unsuspected Cinderella.

"The American heart! On this foundation, deeper and stronger than you suspect, I would, if I were you, build a new superstructure, really truer to yourselves, and more enduring, than that which now is crumbling upon its weak support of over-smartness and fundamental untruth." ★★★

Democracy either reaches or fails to reach the building work of a people. Thus Architecture becomes one of the prime necessities of the nation because it means both physical shelter and spiritual security. The demand for it is as broad as humanity.

We must not think continually about some executive pinnacles as the conceivers and promulgators of building construction. All the people, individually, or organized under political power, or as organized society; all the factors of manufacturing and distribution, enter this pic-

ture. These initiate the demands, asking architects and engineers to assume the necessary creative powers in theory and practice. The so-called "owner" undertakes his project with full confidence in the ability and integral professional qualities of his chosen architectural advisor. Here lies the duty of the profession — to honestly respect such a confidence.

These circumstances place in our hands the power to make or break the quality of American Architecture. However, our authority under these mandates of the people, like all seeming absolutes is only temporary. Time cycles bring periods when the will and urge to create becomes strong enough to compel us to build in forms representative of our time and worthy of the nation's true genius.

Sullivan saw all these threats clearly and he saw what a struggle would be put upon all of us, worthy and unworthy alike, caught in the swirl of the great social cycle:

★★★ SULLIVAN: "Look at your business. What is it become but a war of extermination among cannibals? Does it express Democracy? Are you, as a people, now really a Democracy? Do you still possess the power of self-government of a people, by a people, for a people? Or is it now perished, as your Abraham Lincoln, on the field of Gettysburg, hoped it might not, and as hoped a weary and heart-sick people at the close of an awful struggle to preserve that fundamental art of expression whereby a people may, unhampered, give voice and form to the aspiration of their lives, their hopes, as they press onward toward the enjoyment of their birthright, the birthright of every man — the right to happiness!" ★★★

Furthermore in the wrack of this war the entire fabric in the nation is undergoing a change, and as a result the architect of the future must become a national economist, an American sociologist, a high grade engineering expert, and a man of particular understanding toward the innate aesthetics of materials, and the methods of their usage by advanced skills of trade — all under constant observation of underlying laws of national expression, integrating the "genius" of American Art.

★★★ SULLIVAN: "What folly then, for Man to buck against the stupendous flow of life; instead of voluntarily and gladly placing himself in harmony with it, and thus transferring to himself Nature's own creative energy and equipoise." ★★★

Democracy an Ideal?

Much more than that! for it is not democracy except it be in action. How are we to attain the necessary right action?

★★★ SULLIVAN: "Begin at once the establishment of a truly democratic system of education. The basis of this must be **character**; and the mind must so be trained in the sense of reality that it may reach the fullness of its power to weigh all things, and to realize that the origin and sustenance of its power comes from without, and is Nature's bounteous, unstinted gift to all men.

"So doing, all aspects of your activities will change, because your thoughts will have changed. All of your activities will then take an organic and balanced coherence, because all of your thoughts will have a common center of gravity in the Integrity of the individual Man." ★★★

One cannot be the leader in technical arts without a great amount of constant following of what is being done in fields, shops, mines, smelters, factories. Well read he must be concerning all factors of human permutation, in economics, in politics, in recreation — or what not.

★★★ SULLIVAN: "Thus, as your thoughts change, will your civilization change. And thus, as Democracy takes living and integral shape within your thought, will the Feudalism, now tainting you, disappear. For its present power rests wholly upon your acquiescent and supporting thought. Its strength lies wholly in you, not in itself. So, inevitably, as the sustaining power of your thought is withdrawn, this Feudalism will crumble and vanish."

"As the oak tree is ever true to the acorn from which it sprang, and propagates true acorns in its turn, so will you then give true expression and form the seed of Democracy that was planted in your soil, and so spread in turn the seeds of true Democracy." ★★★

The Sullivans of the world are a unique race. A great company of them have been headline news in America ever since Gen. John Sullivan beat the Hessians at the Battle of Brandywine and "John L." retired from active practice Sept. 7, 1892, at the insistence of "Gentleman Jim."

This Architect Sullivan was really a character, making vivid the time that meteor-like he streaked across the smoke-begrimed skies over Chicago. There high aloft in his own beautiful Auditorium Tower he thought and toiled for long years, while below him surged the turmoil of demos under his constant observation. At the same time he enjoyed the hard problems between owner and builder, to be given material expression in the language of serviceable drawings and specifications, with enthusiasm for every person and thing concerned.

"The Great Nazarene was the first democrat. Coming into a world crushed under the heel of absolutism, he spoke to the lowly: he taught that the individual man possessed his own soul. He outlined the natural duty of self-government in the individual and the correlative duty to his neighbor. For these and other sayings equally in opposition to the established spirit of his times he was promptly crucified. But his doctrine has survived him, because it is the utterance, not of a man, but of the Infinite Creative Spirit, expressing itself through an overwhelming urgency in nature which found through this man, a natural and long sought outlet, an outlet doubtless, which nature, through the ages, also had been preparing for itself, in the evolution of those forces which consummated in that man."

"So came the truth of democracy into the world of man."

Louis H. Sullivan

In appraising the force of the accompanying letter, those unfamiliar with the character of the lush Beaux Arts Era in American architecture, at the turn of the century, should know that the American graduate hierarchy of the "school" in those days assumed that they alone were the apostles of all the "architecture" there was. To their elite cult Louis Sullivan was just a "Red"—a radical trouble maker.

But from Sullivan's description of his own two years' study at the great French School of Architecture, with its insistence upon sound scholarship resting on a broad knowledge of general science and the humanities, we see that the Ecole des Beaux Arts of Paris was a very different thing from its sentimental American imitation with "ateclays" in every American university and rigged competitions between "patrons" using the supposed students as their stalking draftsmen.

One saw the genius of his philosophy of action, when he met the contracting parties in witty, convincing argument, all with a touch of humor. They liked him as a thinker, a companion, a man of principle and imagination, truly creative by deed and word. The so-called clientele enjoys association with such men, as they are believed able to solve all troubles.

So was he in his great day.

★★★ SULLIVAN: "You have no need of Force, for force is a crude and inefficient instrument. Thought is the fine and powerful instrument. Therefore, have thought for the integrity of your own thought. For all social power, for good, or for ill, rests upon the thought of the people. This is the single lesson in the history of Mankind that is really worth the while."

"Then, too, as your basic-thought changes, will emerge a philosophy, a poetry, and an art of expression in all things: for you will have learned that a characteristic philosophy, poetry and art of expression are vital to the healthful growth and development of a democratic people."

"As a People you have enormous latent, unused power."

"Use it for the common good. Begin now!"

" THEN WILL YOUR MINDS HAVE ESCAPED SLAVERY TO WORDS AND BE AT LIBERTY, IN THE OPEN AIR OF REALITY, FREELY AND FULLY TO DEAL WITH THINGS." ★★★

Dec. 6, 1912.

Dear Mr. Sullivan:

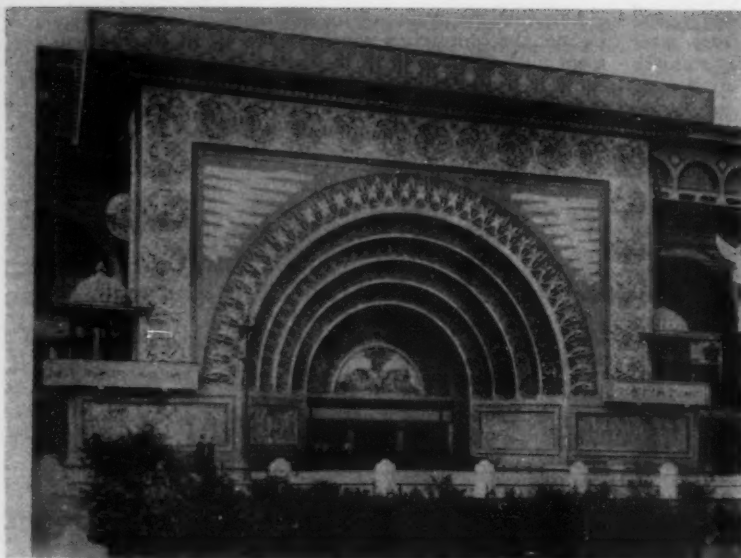
Referring back to the conversation I had with you on the train recently in which I mentioned M. Pascal's estimation of your work, I thought it would be a pleasure for you to have in written form the essence of my conversation with Pascal which occurred in one of the Ateliers of the Ecole in Paris, I believe during my first trip in 1900. Coming as I did from Chicago the conversation naturally turned to the World's Fair Group and centered finally on the Transportation Building, for which M. Pascal expressed great admiration, and upon your work in general as an Architect, with which he seemed to have kept in close touch. Time has dulled my recollection of some of the things said, but one statement M. Pascal made has always clung to my memory. "I consider that Louis H. Sullivan in his work, has exemplified better the real essence of Beaux-Arts teaching than any other American."

It was a very beautiful compliment from a great teacher and impressed me deeply.

I believe you should have this commentary in the form of a letter that you may preserve it, together with the many other similar expressions of appreciation which your work has so richly merited and which you must have received.

Yours very truly,

(Signed) N. MAX DUNNING.



The Golden Doorway, Transportation Building
World's Columbian Exposition, Chicago, 1893

"LOUIS SULLIVAN, PROPHET OF MODERN ARCHITECTURE"

By HUGH MORRISON

Assistant Professor, Department of Art and Archaeology, Dartmouth College. Published by the Museum of Modern Art and W. W. Norton & Company, Inc., 70 Fifth Avenue, New York.

No architect's office library should be without this literature, which gives a most complete account of Sullivan's personality and philosophy, his life work and its significance for the profession.

Herewith we offer an extract of contents
disclosing the scope of the work:

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While this is a penetrating and objective book of information about Sullivan, exception might be taken to the author's assumption in his foreword to the effect that Sullivan's expression of hope in a victory of Architecture in our Democracy became blasted during the last two decades of his life. We are convinced that Morrison did not want to create such an impression, nevertheless it appears,—although he was writing in the depression of 1934,—that even he was inclined to grant the strategists of the old school some undeserved recognition through their grand-scale revival of medievalism and classicism which Sullivan had so logically foreclosed. It shows that even trained scholars of Morrison's type are apt to succumb before the publicity which accompanies the appearance on the architectural stage of grandiose examples of historic styles.

When we ten years later review that spectacular and militant era of our immediate past, we realize that these exertions of our architectural supermen meant nothing but a vain and costly retrogression in National Architecture

ON THE FOLLOWING PAGES IS REPUBLICED IN FULL AN AU- THENTIC TEXT OF SULLIVAN'S "WHAT IS ARCHITECTURE."

This essay was first printed by the American Contractor, Vol. 27, No. 1, January 6, 1906, and at the same time issued also in brochure form by its author. A reprint of this essay by The Craftsman appeared in their numbers of May, June and July, 1906.

KEY NOTES TO ILLUSTRATIONS of representative buildings by L. H. Sullivan as placed in the text in chronological order to demonstrate the evolution of his architecture.

• **Wainwright Building, St. Louis, 1890-91.** Sullivan defined thereby for the first time the principles of architectural form and methods of approach underlying the American skyscraper.

• **Garrick (Schiller) Building, Chicago, 1891-92.** Sullivan's second skyscraper, reminiscent of Wainwright Building, but taller, on a more complex plan—resulting in novelty of the form.

• **St. Nicholas Hotel, St. Louis, 1892-93.** The axis-forming gable roof, with dining room-disclosing balconies and hostelry-defining upright strips of oriels, reveal the corner piers.

• **Union Trust Building, St. Louis, 1892-93.** Sullivan's third skyscraper discloses as a reversal of the Wainwright plan, a new problem arising from a double-facade block around the open court.

• **Transportation Building, Chicago World's Columbian Exposition, 1893,** was the turning point in Sullivan's career. Hosts of visitors saw therein new colorful rhythms of forms obtained through materials of temporary nature. Details of the "Golden Doorway" are to be found on the front cover and on pages 2 and 3.

• **Stock Exchange Building, Chicago, 1893-94.** The largest Sullivan skyscraper, unlike any of his previous. Projecting shafts of oriels appear to corrugate the plane surface walls.

• **Guaranty Building, Buffalo, 1894-9.** Similar to, but taller than, Wainwright Building, this edifice in its lofty totality meant forever a decisive victory against "Vitruvius" in America.

• **Condict (Bayard) Building, New York, 1897-98.** Compositional directness and basic simplicity of this building freed New York from traditional conceptions of skyscraper design.

• **Carson-Pirie-Scott Store, Chicago, 1899-1904.** The first revolutionary and epoch-making department store design, recognized here and abroad as "practical American horizontalism."

• **National Farmers' Bank, Owatonna, Minn., 1907-08.** Its president had read, "What Is Architecture?"—Subsequent engaging of Sullivan, with Elmslie as collaborator, created the first and best of a series of country banks.

"WHAT IS ARCHITECTURE"

A Study in the American People of Today.

By Louis H. Sullivan, Chicago

¶ The intellectual trend of the hour is toward simplification. The full powers of the modern scientific mind are now directed, with a common consent, toward searching out the few and simple principles that are believed to underlie the complexity of Nature, and such investigation is steadily revealing a unitary impulse underlying all men and all things.

¶ This method of analysis reveals a simple aspect of Man, namely: that as he thinks, so he acts; and, conversely, one may read in his acts what he thinks—his real thoughts, be it understood, not what he avows he thinks. For all men think, all men act. To term a man unthinking in a misuse of words; what really is meant, is, that he does not think with accuracy, fitness and power. If, then, it be true that as a man thinks so must he act in inevitable accordance with his thought, so it is true that society, which is but a summation of individuals, acts precisely as it thinks. Thus are the thoughts of a people to be read in the acts of a people, as clearly as words are read upon the printed page.

¶ If, in like manner, we apply this method of analysis to the complex spread of historical and contemporaneous architecture, we perceive, clearly revealed in their simplicity, its three elementary forms, namely, the pier, the lintel and the arch. These are the three, the only three letters, from which has been expanded the Architectural Art as a great and superb language wherewith Man has expressed, through the generations, the changing drift of his thoughts. Thus, throughout the past and the present, each building stands as a social act. In such act we read that which cannot escape our analysis, for it is indelibly fixed in the building, namely, the nature of the thoughts of the individual and the people whose image the building is or was.

¶ Perhaps I should not leave the three elements, pier, lintel and arch, thus baldly set forth. It may not appear to the reader that the truth concerning them is as clear and simple as I state it. He may think, for example, that there was a marked difference between the Egyptian and the Greek Architectures, even though both were based on pier and lintel only. There was a marked difference. The difference that existed between the Egyptian and the Greek minds. The Egyptian animated pier and lintel with his thought—he could not do otherwise; and the Egyptian temple took form as an Egyptian act—it could not be otherwise. So Greek thought, clearly defined, took form in the Greek temple, clearly defined, and the Greek temple stood clearly forth as a Greek act. Yet both were as simply pier-and-lintel, as I, in setting one brick upon two separated other bricks, simply expose the principle of pier and lintel.

¶ Similarly the Roman aqueduct and the medieval cathedral were both in the pier-and-arch form. But what a far cry from Roman thought to medieval thought! And how clearly is that difference in thought shown in the differences in form taken on in each case

by pier and arch, as each structure in its time stood forth as an act of the people. How eloquently these structures speak to us of the militant and simple power of Roman thought, of the mystic yearning of medieval thought.

But, you may say, these structures were not acts of the people, rather, in one case the act of an emperor, in the other case an act of the church. Very well; but what really was the emperor but an act of the people—expressing the thought of the people; and what was the church but similarly the thought of the people in action? When the thought of the Roman people changed, the vast Roman fabric disintegrated; when the thought of the medieval people changed, the vitality of the church subsided exactly in proportion as the supporting thought of the people was withdrawn. Thus

every form of government, every social institution, every undertaking, however great, however small, every symbol of enlightenment or degradation, each and all have sprung and are still springing from the life of the people, and have ever formed and are now as surely forming images of their thought. Slowly by centuries, generations, years, days, hours, the thought of the people has changed; so with precision have their acts responsively changed; thus thoughts and acts have flowed and are flowing ever onward, unceasingly onward, involved within the impelling power of Life. Throughout this stream of human life, and thought, and activity, men have ever felt the need to build; and from the need arose the power to build.

So, as they thought, they built; for strange as it may seem, they could build in no other way. As they built, they made, used and left behind them records of their thinking. Then, as through the years new men came with changed thoughts so arose new buildings in consonance with the change of thought—the building always the expression of the thinking. Whatever the character of the thinking, just so was the character of the building. Pier, lintel and arch changed in form, purpose and expression, following, with the fidelity of Life, Man's changing thoughts as he moved in the flow of his destiny—as he was moved ever onward by a drift unseen and unknown—and which is now flowing and is still unseen and unknown.

¶ This flow of building we call historical architecture. At no time and in no instance has it been other than an index of the flow of the thought of the people—an emanation from the inmost life of the people.

¶ Perhaps you think this is not so; perhaps you think the feudal lord built the fortified castle. So he did, ostensibly. But where did his need and power so to build come from? From his retainers. And whence came the power of his retainers? From the people. As the people thought, so they acted. And thus the power of the feudal lord rested upon the thought, the belief of the people; upon their need and upon their power. Thus all power rests upon the consent of the people, that is, upon their thought. The instant their thought begins to change, that instant the power, resting upon it and sanctioned by it, begins its waning. Thus the decay of the old and the formation of the new are synchronous effects of one cause. That single cause is: Thought. Thus we perceive that the simplest aspect of all human activity is change.

¶ To analyze the influences that cause thought to



Wainwright Building
St. Louis—1890-91

change would take me, now, too far afield. Suffice it to say that thought, once having undergone change, does not again become the same—however great the lapse in time. Thus is there ever new birth, never re-birth.

¶ It may now become clear to my reader that we ought, in viewing historic Architecture, to cease to regard it under the artificial classification of styles, as is now the accepted way, and to consider (as is more natural and more logical) each building of the past and the present as a product and index of the civilization of its time; and the civilization of the time, also, as the product and index of the thought of the people of the time and place. In this way we shall develop in our minds a much broader, clearer panorama of the actual living flow of Architecture through the ages; and grasp the clear, simple, accurate notion, that Architecture always has been, and still is, a simple impulse of which the manifestation in varied form is continuously changing.

¶ I should add, perhaps, that, in speaking of the people, I do not use the word in the unhappy sense of the lower classes, so-called. I mean all the people; and I look upon all the people as constituting a social organism.

¶ I am quite aware that these are views not generally held among architects. Indeed you will not find a thesis of this kind set forth in books or taught in schools. For the prevailing view concerning architecture is strangely artificial and fruitless, as indeed are current American ideas concerning almost any phase of the welfare of all the people. That is to say; in our democratic land, ideas, thoughts, are weirdly, indeed destructively undemocratic—an aspect of our current civilization which, later, I shall consider.

¶ I therefore ask my reader, for the time being at least, to repose sufficient confidence in my statements, that he may lay aside his existing notions concerning Architecture, which are of necessity traditional, and, as such, acquired habits of thinking, unanalyzed by him; and thus lay his mind open to receive and consider the simple and more natural views which make up my paper, to the end that he may perceive how far astray we are from an Architecture natural, truthful and wholesome, such as should characterize a truly democratic people. I ask this because the welfare of democracy is my chief concern in life; and because I have always regarded Architecture, and still so regard it, as merely one of the activities of a people, and, as such, necessarily in harmony with all the others. For as a people thinks concerning Architecture, so it thinks concerning everything else; and as it thinks concerning any other thing, so it thinks concerning Architecture; for the thought of a people, however, complicated it may appear, is all of-a-piece and represents the balance of heredity and environment at the time.

¶ I trust, further, that a long disquisition is not necessary in order to show that the attempt at imitation, by us, of this day, of the bygone forms of building, is a procedure unworthy of a free people; and that the dictum of the schools, that Architecture is finished and done, is a suggestion humiliating to every active brain, and, therefore, in fact, a puerility and a falsehood when weighed in the scales of truly democratic thought. Such dictum gives the lie, in arrogant fashion, to healthful human experience. It says, in a word: The American

people are not fit for democracy. Perhaps they are not. If so, we shall see how and why. We shall see if this alleged unfitness is really normal and natural, or if it is a feudal condition imposed upon the people by a traditional system of inverted thinking. We shall see if those whom we have entrusted with leadership in our matters educational have or have not misled us. We shall see, in a larger sense, if we, as a people, not only have betrayed each other, but have failed in that trust which the world-spirit of democracy placed in our hands, as we, a new people, emerged to fill a new and spacious land.

¶ All of this we shall presently read in our current Architecture, and we shall test the accuracy of that reading by a brief analysis of the thought and activities of the American people as they are expressed in other ways. For, be sure, what we shall find in our Architecture, we shall as surely find elsewhere and everywhere.

¶ If it is assumed that the art of reading is confined to the printed page, we cannot go far. But if we broaden and quicken our sense of reading until it appears to us, in its more vital aspect, as a science, an art of interpretation, we shall go very far indeed. In truth there will be no ending of our journey; for the broad field of nature, of human thought and endeavor, will open to us as a book of life, wherein the greatest and the smallest, the most steadfast and the most fleeting, will appear in their true value. Then will our minds have escaped slavery to

words and be at liberty in the open air of reality, freely and fully to deal with things.

¶ Indeed, most of us have in less or greater measure, this gift of reading things. We come into it naturally; but, curiously enough, many are ashamed because it does not bear the sanction of authority, because it does not bear the official stamp of that much misunderstood word scholarship, a stamp, by the way, which gives currency to most of the notions antagonistic to the development of our common thinking powers. It is this same scholastic fetichism, too, that has caused an illogical gap between the theoretical and the practical. In right thinking such gap cannot exist. A true method of education, therefore, should consist in a careful and complete development of our common and natural powers of thinking, which, in reality, are vastly greater, infinitely more susceptible to development than is generally assumed. Indeed the contumacy in which we habitually underrate the latent powers of the average human mind is greatly to our discredit. It constitutes, in fact, a superstition. A superstition whose origin is readily traceable to the scholasticism of past centuries, and to the tenacious notion of social caste. It is definitely the opposite of the modern and enlightened view now steadily gaining ground, that the true spirit of democratic education consists in searching out, liberating and developing the splendid but obscured powers of the average man, and particularly those of his children.

¶ It is disquieting to note that the system of education on which we lavish funds with such generous, even prodigal, hand, falls short of fulfilling its true democratic function; and that particularly in the so-called higher branches its tendency appears daily more reactionary, more feudal.

¶ It is not an agreeable reflection that so many of our



Garrick (Schiller) Building
Chicago—1891-92

university graduates lack the trained ability to see clearly, and to think simply, concisely, constructively; that there is perhaps more showing of cynicism than good faith, seemingly more distrust of men than confidence in them, and, withal, no consummate ability to interpret things.

¶ In contrast we have the active-minded but "uneducated" man, he who has so large a share in our activities. He reads well those things that he believes concern him closely. His mind is active, practical, superficial; and, whether he deals with small things or large, its quality is nearly the same in all cases. His thoughts almost always are concerned with the immediate. His powers of reflection are undeveloped, and thus he ignores those simple, vital things which grow up beside him, and with which, as a destiny, he will some day have to reckon, and will then find himself unprepared. The constructive thinking power of some such men, the imaginative reach, the incisive intuition, the forceful will, sometimes amaze us. But when we examine closely we find that all this is but brilliant superstructure, that the hidden foundation is weak because the foundation-thought was not sought to be placed broad, deep and secure in the humanities. Thus we have at the poles of our thinking two classes of men, each of which believes it is dealing with realities, but both in fact dealing with phantoms; for between them they have studied everything but the real thoughts and the real hearts of the people. They have not sufficiently reckoned with the true and only source both of social stability and of social change. If, in time, such divergence of thought, as it grows in acuteness, shall lead to painful readjustments, such will be but the result, natural and inexorable, of a fatal misunderstanding, the outgrowth of that fatal defect in our system of thinking which is leading us away from our fellows.

¶ If I say that these aspects of our thoughts are readable in our current Architecture, I am not saying too much, for acts point surely to the parent thoughts, and in everything that men do they leave the indelible imprint of their minds. If this suggestion be followed out, it will become surprisingly clear how each and every building reveals itself naked to the eye; how its every aspect, to the smallest detail, to the lightest move of the hand, reveals the workings of the mind of the man who made it, and who is responsible to us for it. Everything is there for us to read, to interpret; and this we may do at our leisure. The building has not means of locomotion, it cannot hide itself, it cannot get away. There it is, and there it will stay—telling more truths about him who made it, who thought it, than he in his fatuity imagines; revealing his mind and his heart exactly for what they are worth, not a whit more, not a whit less; telling plainly, the lies he thinks; telling with almost cruel truthfulness of his bad faith, his feeble, wabbling mind, his impudence, his selfish egoism, his mental irresponsibility, his apathy, his disdain for real things. Is it cruelty to analyze thus clearly? Is it vivisection thus to pursue, step by step, to uncover nerve after nerve, dispassionately to probe and test and weigh act after act, thought after thought, to follow every twist and turn of the mind that made

the building, sifting and judging it, until at last the building says to us: "I am no more a real building than the thing that made me is a real man!"

¶ If so, then it must, correspondingly, be a pleasure and a genuine beneficence to recognize and note, in some other building, the honest effort of an honest man, the kindly willingness and frankness of a sincere mind to give expression to simple, direct, natural thinking, to produce a building as real as the man who made it.

¶ And is it not, as naturally, helpful to recognize and note in still another building, a mind perhaps not too well trained, perhaps not very sure of itself, but still courageously seeking a way: the building showing where the mind stumbles and tries again, showing just where the thought is not immanent, not clear, not self-centered?



St. Nicholas Hotel
St. Louis—1892-93

¶ Is it not the part of wisdom to cheer, to encourage such a mind, rather than to dishearten it with ridicule? To say to it: Learn that the mind works best when allowed to work naturally; learn to do what your problem suggests when you have reduced it to its simplest terms; you will thus find all problems, however complex, taking on a simplicity you had not dreamed of; accept this simplicity, boldly, and with confidence, do not lose your nerve and run away from it, or you are lost, for you are here at the point men so heedlessly call genius—as though it were necessarily rare; for you are here at the point no living brain can surpass in essence, the point all truly great minds seek—the point of vital simplicity—the point of view which so illuminates the mind that the art of expression becomes spontaneous, powerful and unerring, and achievement a certainty; so, if you would seek and express the best that is in yourself, you must search out the best that is in your people; for they are your problem, and you are indissolubly a part of them; it is for you to affirm that which they really wish to affirm, namely, the best that is in them, and they as truly wish you to express the best that is in yourself; if the people seem to have but little faith it is because they have been tricked so long; they are weary of dishonesty, more weary than they know, much more weary than you know, and in their hearts they seek honest and fearless men, men simple and clear of mind, loyal to their own manhood and to the people. The American people are now in a stupor; be on hand at the awakening. The lion is now in the net, or the larva in the cocoon—take the simile you prefer.

¶ But to simplify the mind is, in fact, not so easy. Everything is against you. You are surrounded by a mist of tradition which you, alone, must dispel. The schools will not help you, for they, too, are in a mist. So, you must develop your mind as best you can. The only safe method is this:—Take nothing for granted, but analyze, test and examine all things, for yourself, and determine their true values; sift the wheat from the chaff, and reduce all thoughts, all activities to the simple test of honesty. You will be surprised, perhaps, to see, how matters that you once deemed solid, fall apart; and, how things that you once deemed inconsequential, take on a new and momentous significance. But in time your mind will clarify and strengthen, and you will have moved into that domain of intellectual

power, wherein thought discriminates, with justice and clarity, between those things which make for the health, and those which make for the illness of a people. When you have done this, your mind will have reached its balance; you will have something to say, and you will say it with candor.

¶ In the light of the preceding statements, the current mannerisms of Architectural criticism must often seem trivial. For of what avail is it to say that this is too small, that too large, this too thick, that too thin, or to quote this, that or the other precedent, when the real question may be: Is not the entire design a mean evasion? Why magnify this, that or the other little thing, if the entire scheme of thinking, that the building stands for, is false, and puts a mask upon the people, who want true buildings, but do not know how to get them so long as architects betray them with Architectural phrases?

¶ Why have we not more of vital Architectural criticism? Is it because our professional critics lack penetration? Because they lack courage? Is it because they, who should be free, are not free? Is it because they, who should know, do not know? Do they not see, or will they not? Do they know such buildings to be lies, and refrain from saying so? Or are they, too, inert of mind? Are their minds, too, benumbed with culture, and their hearts, thus, made faint?

¶ How are our people to know what, for them, a real and fitting Architecture may mean, if it is not first made clear to them that the current and accepted Architecture with which their minds are rapidly being distorted—is false to them! To whom are we to look if not to our trusted critics? And if these fail us, what then?

¶ But—the cynic may observe—What if they do fail us! They write merely in the fashion. For everybody else betrays everybody else. We are all false; and why should a false people expect other than a false Architecture? A people always gets what it deserves, neither more nor less. It's up to the people, anyway. If they want a real Architecture, let them become real, themselves. If they do not wish to be betrayed, let them quit betraying. If they really wish loyalty, let them be loyal. If they really wish thinkers, let them so think. If they really do not wish humbug Architecture, let them cease being humbugs themselves. There is so much of truth in this discouraging view, that I shall later clarify it.

¶ For the moment, however, in passing, let us consider our Architectural periodicals. They float along, aimlessly enough, drifting in the tide of heedless commercialism:—Their pages filled with views of buildings, buildings, buildings, like “words, words, words.” Buildings in this “style,” that and the other; false always, except now and then and here and there in spots, where the “style” has been dropped in spots, and where, in consequence, the real building appears, in spots; or where the architect, under “compulsion,” has had to let the “style” go—and do something sensible; or, rarely, where the architect, of his own free will, has chosen to be clean, and has expressed himself with feeling, and simple, direct eloquence. The publishers may well say:

Make the Architecture and we will publish it; we are but mirrors of the times. If our pages are filled with pretentious trash, it is because architects make it. We publish what our critics write, such as it is, and what architects write, such as it is. We give our readers, who are mostly architects, what they give us. If they want better they will let us know. We are willing.

¶ And a word concerning “Handbooks on Architecture.” All that need be said of them is that they are the blind leading the blind.

¶ Concerning more ambitious works:—While they contain certain, or rather uncertain, attempts at philosophy, such discussion is left in the air as a vapor; it is not condensed into terms of vital, present use.



Union Trust Building
St. Louis—1892-93

¶ Thus it happens that the would-be searcher after architectural reality, finds no aid, no comfort. He is led into a jungle within whose depths, his guides are lost, and he is left without a compass, and without a star. Why is this so? The answer is at hand:—Because, it long and tacitly has been assumed by our would-be mentors, and hence, by our amiable selves, that the architectural art is a closed book, that the word *finis* was written centuries ago, and that all, obviously, that is left for us moderns is the humble privilege to select, copy and adapt. Because it has not been assumed that all buildings

have arisen, have stood and stand as physical symbols of the psychic state of a people. Because no distinction has been made between *was* and *is*. And—what is most dispiriting—this lunacy continues its erratic parade in plain open view of the towering fact that modern science, with devoted patience of research, has evolved, is perfecting and has placed freely at our service the most comprehensive, accurate and high-powered system of organic reasoning that the world has known. These methods and powers, the breadth and fertility of this supreme search for the all-life-process, this most fruitful function of democracy, is, by those connected with the Architectural Art and its teaching, today regarded vacantly. Strangely they magnify their little. As strangely they undervalue that, which for us all, in all truth, in the serenity of human hope, heralds a sunrise for the race. Truly, procreant modern thought, clothed in all its radiance of good will, is a poet, a teacher and a prophet not known in the land of these.

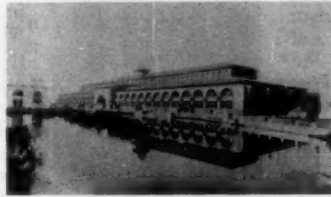
¶ Confronting this ignoble apathy of those we have trusted, let us assume, if it be but in fancy, a normal student of Nature and of Man. Let us assume a virile critic, human and humane, sensitive to all, and aware of this modern daybreak. He will have been a life-seeker of realities. His compass, pointing ever to the central fact that all is life; his drink-water, the knowledge that act and thought are fatefully the same; his nourishing food, the conviction that pure democracy is the deepest-down, the most persistent, while the most obscured desire within the consciousness of man:—So equipped, he will have traversed the high seas and the lands from poles to equator, all latitudes and longitudes of the prolific world of repressed but aspiring humanity. He will hold history, as a staff, in his hand. He will weigh the Modern Man in a just balance,

wherein he will set against that man his accountability to all the people. He, as dispassionately, will weigh the people, collectively, against their manifest responsibility and accountability to the child and to the man.

¶ Let us suppose him, now, in his wandering, to have come into Our Land. That he views our Architecture, weighs it, evaluates it; then, turning in thought, looks out upon us, as a people, analyzes us, weighs us, takes our measure, appraises us; that he then places People and Architecture in the great balance of History, and thoughtfully weighs, carefully appraises; then places the people with all their activities, in the new balance of Democracy, again to weigh, again to appraise; and then puts us with our self-called Common Sense into the serene balance of Nature; and, at the last, weighs Us and Our All, in the fateful balance of All-Encompassing Life:—and makes the last appraisal! What, think you, will be his revaluing of our valuations of things, of thoughts, of men? What, in the sifting would prove wheat, what, in the weighing would have substance, what, in this refiner's fire would be the dross? After his reflections, what will he say? What will he say, after weighing us against our broad, fertile land, with its many waters, its superb and stimulating air, its sumptuous and placid beauty? How will he define us when he shall have searched our minds and hearts? For we cannot hide! What will he say when he shall come to hold us in a close accounting of our stewardship of the talent, Liberty, the treasure that the world has paid so dear in sorrow, to transmit to us!

¶ What he might say, would prove a new and most dramatic story.

¶ But surely he might, in part, speak thus:—As you are, so are your buildings; and, as are your buildings, so are you. You and your Architecture are the same. Each is the faithful portrait of the other. To read the one is to read the other. To interpret the one is to interpret the other. Arising from both, as a miasma:—What falsity! What betrayal of the present and the past! Arising from both, as the most thrilling, the most heart-piercing of refrains, as the murmur of a crowd, I hear the cry:—"What is the use?" that cry begun in frivolity, passing into cynicism, and, now, deepening into pessimism. That cry which in all times and in all peoples became the cry of death or of revolution, when, from frivolity it had merged through apathy—into an utterance of despair! Your buildings, good, bad and indifferent, arise as warning hands in the faces of all—for they are what you are. Take heed! Did you think Architecture a thing of books—of the past? No! Never! It was, always, of its present and its people! It, now, is of the present, and of you! This Architecture is ashamed to be natural, but it is not ashamed to lie; so, you, as a people, are ashamed to be natural but are not ashamed to lie. This Architecture is ashamed to be honest, but it is not ashamed to steal; so, then, by the unanswerable logic of Life, you are ashamed to be honest but are not ashamed to steal. This Architecture is filled with hypocrisy and cant. So, likewise, are you, but you say you are not. This Architecture is neurasthenic; so have you burned the candle at both ends. Is then this Democracy? This Architecture shows, ah, so plainly, the decline



Transportation Building, World's Columbian Exposition, Chicago—1893-

of Democracy and a rank new growth of Feudalism—sure sign of a people in peril! This Architecture has no serenity—sure symptom of a people out of balance. This Architecture reveals no lucid guiding principle—nor have you yet evolved a lucid guiding principle, sorely though you now need it! This Architecture shows no love of Nature—you despise Nature. In it is no joy of living—you know not what the fullness of life signifies—you are unhappy, fevered and perturbed. In these buildings the Dollar is vulgarly exalted—and the Dollar you place above Man. You adore it twenty-four hours each day: It is your God! These buildings show lack of great thinkers, real men, among your architects; and, as a people, you are poor in great thinkers, real men—though you now, in your extremity, are in dire need of great thinkers, real men. These buildings show no love of country, no affection for the people. So have you no affection for each other, but secretly will ruin each and any, so much do you love gold, so wantonly will you betray not only your neighbor but yourselves and your own children, for it!

¶ Yet, here and there, a building bespeaks integrity—so have you that much of integrity. All is not false—so are you not wholly false. What heaven is found in your buildings—such heaven is found in you. Weight for weight, measure for measure, sign for sign—as are your buildings, so are you!

¶ A colossal energy is in your buildings, but not true power—so, is found in you, a frenzied energy, but not the true power of equipoise. Is this an indictment? Not unless you yourselves are an indictment of yourselves. There stand the buildings, they have their unchanging physiognomy. Look! See! Thus, this is a reading, an interpretation.

¶ Here and there are buildings, modest, truthful and sincere; products of a genuine feeling existing in you. They are not truly ashamed where you are not ashamed; they are natural where you are natural; they are democratic where you are democratic. Side by side they stand against the false and feudal—all intermixed. So are your thoughts intermixed, democratic and feudal, in a strange and sinister drift.

¶ Your buildings show no philosophy. So have you no philosophy. You pretend a philosophy of common sense. Weighed in the balance of your acts, your common sense is light as folly; a patent medicine folly; an adulterated-food folly, a dyspeptic folly, the folly of filth and smoke in your cities, and innumerable every day follies quite the reverse of that common sense which you assume to mean clear-cut and sturdy thinking in the affairs of daily life. You boast a philosophy of Success. It has long been your daily harangue. But, weighed in the balance of Democracy, your successes are but too clearly, in the main, feudal. They are pessimisms, not optimisms. You did not think to count the cost; but you are beginning now to catch a corner of its masked visage. The sight of the true full cost will stagger you—when the mask is fully drawn aside, and it stands clearly revealed! You would not foresee a crisis, but crisis foresaw you, and now is upon you.

¶ You tacitly assumed philosophy to be an empty word, not a vital need; you did not inquire; and in so

blind-folding your minds, you have walked straight to the edge of an abyss.

¶ For a Sound Philosophy is the Saving Grace of a Democratic People! It means, very simply, a balanced system of thinking, concerning the vital relations of a people. It is intensely practical. Nothing can be more so. For it saves waste. It looks far behind and far ahead. It forestalls Crisis. It nurtures, economizes and directs the vitality of a people. It has for its sole, and abiding objective, their equilibrium, hence their happiness.

¶ Thus, foibles and follies have usurped in your minds the vacant seat of Wisdom. Thus, has your Dollar betrayed you, as it must. And thus, has not been given to the world, that which was and still remains your highest office, and your noblest privilege to give, in return for that liberty which once was yours, and which the World gave to you:—A sane and pure accounting of Democracy; a Philosophy founded upon Man—thereby setting forth, in clear and human terms, the integrity, the responsibility and the accountability of the Individual—in short, a new, a real Philosophy of the People.

¶ It is not too late.

¶ Let such philosophy be the spiritual first-fruit of your fair and far-flung land. For you must now think quickly, and with a penetration, concentration and simplicity, the necessity of which you have hitherto beittled and denied. Your one splendid power and reserve lies in your resourceful intelligence when forced by your distress into a crisis. Your Architecture hints at this in its many-sided practicalities. Your history in this land has proved it. Use this power at once!

¶ This Architecture, in the large sense, is barren of poetry; yet, strangely enough, it faintly contains in its physiognomy a latent suggestion, which bespeaks dramatic, lyric, eloquent and appealing possibilities. In fine, it expresses obscurely the most human qualities you as a people possess, and which, such is your awkward mental bashfulness, you are ashamed to acknowledge, much less to proclaim. One longs to wash from this dirty face its overlay of timidity and abasement; to strip from its form the rags of neglect and contumely, and to see if indeed there be not, beneath its forlorn aspect, the sweet face and form of unsuspected Cinderella.

¶ I surmise:—Or is it a hope born of visible possibilities? A sense of not negligible probabilities?—For, truly what in all the world is more charming in the last analysis, however fickle and at times childishy cruel, than is the American heart!

¶ On this foundation, deeper and stronger than you suspect, I would, if I were you, build a new superstructure, really truer to yourselves, and more enduring, than that which now is crumbling upon its weak support of over-smartness and fundamental untruth.

¶ Fortunate, indeed, are you, that your corruption is so crude; for you can still survive the surgery of its eradication.

¶ It is on this sound heart, and that still better part of it as yet unmatured and unrevealed to your own

consciousness, that I would build anew and aright.

¶ For he who knows even a genuinely little of Man-kind knows this truth: The heart is greater than the head. For, in the heart, is Desire; and, from it, comes forth Courage and Magnanimity.

¶ To be sure, you had assumed that poetry meant verses; and that reading such was an unworthy weakness for men of brains and hard-headed business. You have held to a fiction, patterned upon your farcical common sense, that sentiment has no place in affairs. Again you did not inquire; you assumed; took for granted—as is your heedless way. You have not looked into your own hearts. You have looked only at the vacancy of convention from which realities have long since departed. Only the husks remain there, like the shells of beetles upon the bark of a living tree.

¶ You have not thought deeply enough to know that the heart in you is the woman in man. You have derided your femininity, where you have suspected it; whereas, you should have known its power, cherished and utilized it, for it is the hidden well-spring of Intuition and Imagination. What can the brain accomplish without these two! They are the man's two inner eyes; without them, he is stone blind. For the mind sends forth their powers both together. One carries the light, the other searches; and between them they find treasures. These they bring to the brain which

first elaborates them, then says to the will, "Do"—and Action follows.

¶ Poetically considered, as far as the huge, disordered resultant mass of your Architecture is concerned, Intuition and Imagination have not gone forth to illuminate and search the hearts of the people. Thus are its works stone blind. If such works be called masculine, this term will prove but a misuse of neuter. For they are empty of procreant powers. They do not inspire the thoughtful mind, but much do they depress it; they are choked with inarticulate cries which evoke pathos in the hearer.

¶ Consider, now, that poetry is not verse—although some verse may be poetic. Consider, now, poetry as apart from words and as resident in things, in thoughts, in acts. For if you persist in regarding print or language as the only readable or hearable things—you must, indeed, remain dull interpreters of the voices of Nature, and of the acts and thoughts of the men of the present and the past, in their varied but fundamentally alike activities. No; poetry, rightly considered, stands for the highest form of intellectual scope and activity. Indeed, it were truer to say psychic activity, if it be known what realities lie behind the mask of that word.

¶ And, be it said in passing, most words are masks. Habit has accustomed you to this company of masks, beautiful some of them, repellant others, but you seldom draw aside a word-mask to see, for yourselves, the countenance of reality which it may both reveal and conceal. For, as I have said, you do not inquire, you are prone to take things for granted. You have seen masks since childhood, and have assumed, and still assume them to be real, because, since childhood,



Stock Exchange Building
Chicago—1893-94

you have been told they were, and are, real, by those to whose selfish interest it was, and is, that you cherish the illusion. Latterly, however, you have sufficiently awakened to draw aside the mask-word "Respectability."

¶ You dearly love the mask-word, "Brains," which means physical action; and sniff at the word "Intellect," which stands for clear, powerfully constructive reflection. Therefore, as this is your thought, naturally enough you are the victims of your impulsive acts, and of your apathy toward far-reaching, inevitable, yes, inexorable, consequences.

¶ It is vitally with realities that poetry deals. But you say it does not; so that settles the matter as far as you are concerned—at least you think it does—in reality it settles you—it keeps you self-bound.

¶ You say that poetry deals only with metaphor and figures of speech. What is your daily talk but metaphor and figures of speech! Every word, genuinely used, is a picture; whether used in conversation or in literary production. Mental life, indeed physical life, is almost entirely a matter of eyesight.

¶ Poetry, properly understood, means the most highly efficient form of mental eyesight. That is to say, it is that power of seeing and doing which reveals to Man's inner self the fullness and the subtle power of Life.

¶ Poetry, as a living thing, therefore, stands for the most telling quality that man can impart to his thoughts. Judged by this test your buildings are dreary, empty places.

¶ Further, these buildings reveal no genuine are of expression—and neither have you as a people, genuinely expressed yourselves. You have sniffed at this, too; for you are cynical, and very pert, and very cocksure. The leer is not long absent from your eyes. You have said in substance:—"What do we want of an art of expression? We cannot sell it!" Perhaps not. But you can and have sold yourselves.

¶ You have assumed that an art of expression is a fiction, something apart from yourselves; as you have assumed almost all things, of genuinely preservative value, to be fictions, apart from yourselves—things negligible, to be put on or off like a coat.

¶ Therefore look at your body of laws—complicated, grotesque and inefficient, spiked with "jokers," as guns are spiked. Look at your Constitution. Does that now really express the sound life in you, or is there a "joker" in that, too, that is surely strangling you? Look at your business. What is it become but a war of extermination among cannibals? Does it express Democracy? Are you, as a People, now really a Democracy? Do you still possess the power of self-government of a people, by a people, for a people? Or is it now perished, as your Abraham Lincoln, on the field of Gettysburg, hoped it might not, and as hoped a weary and heartsick people at the close of an awful struggle to preserve Democracy in its integrity, to preserve that fundamental art of expression whereby a people may, unhampered, give voice and form to the aspiration of their lives, their hopes, as they press onward

toward the enjoyment of their birthright, the birthright of every man—the right to happiness!

¶ Do you realize with what caustic accuracy this stupor is shown in your buildings? They, too, stand for the spiked laws of an art of expression. For what is there to express but the true life of a people? What is there, in a Democracy, but All the People? By what right does any man say: "I am! I own! I am therefore a law unto myself!" How quickly among you has I lead! become—I possess! I betray! How glibly have you acquiesced. With what awful folly have you assumed greed to be the basis of Democracy!

¶ How significant is it, that now, a few rough hands are shaking you, a few sharp, shrill voices calling: "Awake before it is too late!"

¶ "But," I hear you say, testily, "we are too young to consider these accomplishments. We have been so busy with our material development that we have not found the time to consider them."

¶ Know then, that, to begin with, they are not accomplishments but necessities. And, to end with, you are old enough, and have found the time to succeed in nearly making a fine art of—Betrayal, and a science of—Graft!

¶ Know, that you are as old as the race. That each man among you has in him the accumulated power of the race, ready at hand for use in the right way, when he shall conclude it better to think straight and hence act straight, rather than, as now, to act crooked and pretend to be straight.

¶ Know that, the test, plain, simple honesty (and you all know, every man of you knows, exactly what that means), is always at your hand.

¶ Know, that as all complex manifestations have a simple basis of origin, so the vast complexity of your national unrest, ill health, inability to think clearly and accurately concerning simple things, really vital things, is easily and swiftly traceable to the single, actual active cause—Dishonesty; and that this points with unescapable logic and in just measure to each individual man!

¶ The Remedy: **Individual honesty.**

A conclusion as logical and as just!

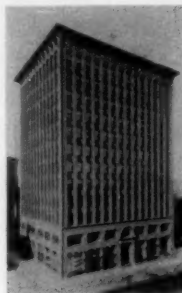
¶ "But," you may say, "how absurdly simple."

Doubtless it is absurd, if you think it is, and will so remain, as far as you are concerned, just so long as you think it is—and no longer. But just so long will your social pains and aches and unrest continue; and these you do not consider absurd.

¶ When Newton saw the apple fall, he saw what you might likewise call an absurdly simple thing. Yet with this simple thing he connected up the Universe.

¶ Moreover, this simple thing, Honesty, stands in the Universe of Human Thought and Action, as its very Center of Gravity, and is our human mask-word behind which abides all the power of Nature's Integrity, the profoundest fact which modern thinking has persuaded Life to reveal.

¶ What folly, then, for Man to buck against the stu-



Guaranty (Prudential) Building Buffalo—1894-95

pendous flow of life; instead of voluntarily and gladly placing himself in harmony with it, and thus transferring to himself Nature's own creative energy and equipoise.

¶ "But," you say, "All this is above our heads."

No, it is not! It is close beside your hand! and therein lies its power.

¶ Again you say: "How can honesty be enforced?"

It cannot be enforced!

¶ "Then how will the remedy go into effect?"

It cannot go into effect. It can only come into effect.

¶ "Then how can it come?"

Ask Nature.

¶ "And what will Nature say?"

Nature is always saying: "I center at each man, woman and child. I knock at the door of each heart, and I wait. I wait in patience—ready to enter with my gifts."

¶ "And is that all that Nature says?"

That is all.

¶ "Then how shall we receive Nature?"

By opening wide your minds! For your greatest crime against yourselves is that you have locked the door in Her face, and have thrown away the key! Now you say: "There is no key!"

¶ "Then how shall we make a new key?"

First: Care scrupulously for your individual and collective physical health. Beware of those who are undermining it; they are your deadliest danger. Beware of yourselves if you are undermining it, for you are then your own deadliest enemy. Thus will you achieve the vital preliminary—a quiet, strong and resilient nervous system. Thus will your five senses become accurate interpreters of your physical surroundings; and thus, quite naturally, will the brain resume in you its normal power to act and react.

Second: Begin at once the establishment of a truly democratic system of education. The basis of this must be character; and the mind must so be trained in the sense of reality that it may reach the fullness of its power to weigh all things, and to realize that the origin and sustenance of its power comes from without, and is Nature's bounteous, unstinted gift to all men.

¶ Such system of education will result in equilibrium of body, mind and heart. It will develop real men and women—as is Nature's desire.

¶ It will produce social equilibrium in every aspect of human affairs. It will so clearly reveal the follies that have cursed you, that you will abandon them forever. For you will then recognize and gladly accept the simple, central truth that the individual grows in power only as he grows in integrity, and that the unfailing source of that integrity lies in the eternal integrity of

Nature and of that Infinite Serenity of which Nature is but a symbol.

¶ Thus will you make a Democracy a religion—the only one the world will have developed—befitting freemen—free in the integrity of their bodies, free in the integrity of their thought.

¶ So doing, all aspects of your activities will change, because your thoughts will have changed. All of your activities will then take on organic and balanced coherence, because all of your thoughts will have a common center of gravity in the Integrity of the individual Man.

¶ As the oak tree is ever true to the acorn from which it sprang, and propagates true acorns in its turn, so will you then give true expression and form to the seed of Democracy that was planted in your soil, and so spread in turn the seeds of true Democracy.

¶ Thus, as your thoughts change, will your civilization change. And thus, as Democracy takes living and integral shape within your thought, will the Feudalism, now tainting you, disappear. For its present power rests wholly upon your acquiescent and supporting thought. Its strength lies wholly in you, not in itself. So, inevitably, as the sustaining power of your thought is withdrawn, this Feudalism will crumble and vanish!

¶ So have you no need of Force, for force is a crude and inefficient instrument. Thought is the fine and powerful instrument. Therefore, have thought for the integrity of your own thought. For all social power, for good, or for ill, rests upon the thought of the People. This is the single lesson in the history of Mankind that is really worth the while.

¶ Naturally, then, as your thoughts thus change, your growing Architecture will change. Its falsity will depart; its reality will gradually appear. For the integrity of your thought, as a People, will then have penetrated the minds of your architects.

¶ Then, too, as your basic thought changes, will emerge a philosophy, a poetry, and an art of expression in all things; for you will have learned that a characteristic philosophy, poetry and art of expression are vital to the healthful growth and development of a democratic people.

¶ As a People you have enormous latent, unused power.

Awaken it.

Use it.

Use it for the common good.

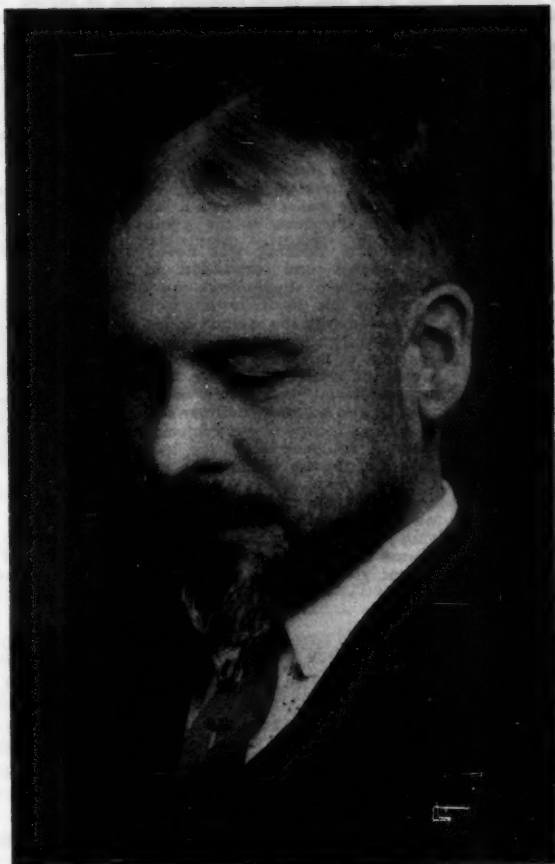
Begin now!

¶ For it is as true today as when one of your wise men said it:—

"The way to resume is to resume!"



Condict (Bayard) Bldg.
New York—1897-98



LOUIS HENRI SULLIVAN
1906

Over forty years have passed since, as a young college graduate and follower of Sullivan's ideas, I entered his well-known office, on the top floor of the Chicago Auditorium Tower, to become a draftsman. There I found myself in expectant contact with the Master, and felt privileged indeed to be partaking of the good that radiated from his personality. Sullivan's directness in facing any problem analytically was amazing. His unique and expert method of drafting was a complete revelation of his mind and character.

My first vivid impression of him was his remarkable hands, both at rest and in action.—Review Sullivan's portrait printed on page five of this monograph.—The most characteristic feature of his hand was the thumb. It looked like a modeler's thumb in its size and backward bend. There was an element of power in it, as though it were ready to release a thought. The fingers functioned with more than usual mobility. Even in repose they seemed to be potentially dynamic, a component part of that "form and function" idea which possessed his whole physical and emotional being.

Especially remarkable were his movements when he was drawing. His hands appeared tremendously ready to do,—and he wasted no time in putting them into action. The whole of his spirit became concentrated at the end of the pencil, and from it issued a truly functional account of both the source and objective of the man's ideology and art.

The manipulation of pencil, scale, T-square, triangle,—(rubber eraser was never used)—was a beautiful rhythmic change of motion-series, coordinated to his streaming ideas. Each hand and finger action revealed Sullivan's insistence on architectural thought being fully organized and defined prior to its delivery through the graphic medium of working drawings. He handled his drafting tools with a skill, dexterity and economy of motion that gave me an entirely new perception of architectural design technique at its best. I observed how the lines flowed to the paper plane as if interwoven with one another, in completely or organized continuity. His drawings strictly avoided superfluous or wasted lines.



Carson Pirie Scott Store
Chicago—1899-1904

Sullivan's architectural thinking was never a "plan and elevation" sequence. His germinal thought articulated and expanded in all the three dimensions from beginning to fulfillment. This appeared as life itself flowing from his mind. One was impressed with the method of his procedure in drawing, not only according to the doctrine of Monsieur Monge, but at the same time building a philosophically envisioned structure in space, of which the drawing was simply the completely organized record, ready for use by the builders. Sullivan's draftsmanship was attuned to demands of our contemporary life. It was a complete antithesis of all the teaching methods of design which at the turn of the century prevailed in our architectural education. Watching Sullivan at work again confirmed my conviction that architecture, as taught in the colleges was a dead art.



National Farmers' Bank
Owatonna—1907-1908

As a student at Cornell I believed that a living art could not be based on taking apart and reassembling by-gone building styles in beautifully rendered adaptations and expect them to become representative of our generation. My life in architecture and the dynamic work of the brilliant young men of our hopeful new day of the 1940's, is proving my credo to have been sound.

VOICE OF THE YOUNG GENERATION 1944

Having been born in the same year that Louis H. Sullivan gave, "What is Architecture" to the world, I sense mixed feelings of pride and humility in introducing 38 years later to readers of "Northwest Architect," his original thesis presented in full in this issue.

Today, more than ever, as we appraise Sullivan's thoughts which maintained the creative enthusiasm with which he worked ceaselessly and from which in his life he never deviated, we inquire as to the basis of his perception, "Architecture of Democracy." Was it purely a local Chicago idea? Was it a national ideology, or was it born on a still broader background? Sullivan, a young man of 30, was weighing the principles of a rising democracy all over the world—finding and comparing the facts associated with the progress of a democracy as well as the causes tending to undo it. He must have come to the conclusion that America would become the path-breaking battleground over which Democracy when victorious would finally emerge and forever liberate the people of the world from servitude to which they were held by a deeply rooted heritage of a double faced and irrational dogma of privileged architectural doctrines.

Once deeply convinced that Architecture as a creative art could never be realized without free expression of modern life in spirit and action, giving full recognition to the common heritage of man in his aesthetic philosophies and his technical skills, Sulli-

van fearlessly marched into the open. He started to practice as the emancipator of Architecture in America, demonstrating the possibility of its creative powers, its taking of form from nothing else but from the nature of the problem at hand, the purpose of its function, and its relation to the contemporary man and his work.

... While placed under necessity of maintaining his creative enthusiasm amid a discouraging atmosphere, Sullivan nevertheless succeeded in making an accurate estimate of the American people for his own guidance. But more important, he got a clear view of the living heart of these people and their aspirations. As a true prophet he was able to predict accurately the direction in which American civilization was moving. That Architecture did not pass immediately through the doors he had opened so clearly until six years after his death and thirty-four years after he had presented his thesis is only further evidence of his farsighted wisdom.

Today, during this great war, Sullivan and men adhering to his teachings are accepted and recognized as leaders in architectural thought and action. Sullivan, however, was the genial force who at a propitious time wrote and demonstrated the underlying principles of its origin, its living strength and its function in a true democracy. His efforts in releasing the mind of our nation from the bonds imposed by four generations of shallow thinking architectural dictators and their retainers will never be forgotten. Time has proven that Sullivan was right.

H. W. FRIDLUND,
Editor Northwest Architect

AT AN EIGHTEENTH CENTURY CROSSROADS: ALGAROTTI vs. LODOLI

by Emil Kaufmann

Francesco Algarotti (born in Venice, 1712; died at Pisa, 1764), man-about-town, courtier, diplomat, poet, engraver, was, above all, a somewhat belated humanist. He travelled throughout Europe; he became Voltaire's friend; he was entitled "count" by Frederick II. of Prussia; and he assisted Augustus III. of Saxony in building his Dresden picture gallery. As a writer, he dealt brilliantly with the most diversified topics, especially those related to the Fine Arts and Architecture.

From such a display of virtuosity, one might be tempted to consider Algarotti as a dilettante whose essays and letters, though enjoyed by eighteenth-century intelligentsia, can have little value today. But Algarotti had a very discriminating taste combined with a breadth of view characteristic of his time, and it is worth while, therefore, to note his reactions to certain artistic trends of that century which his contemporaries termed "great," and which we, too, recognize as a fateful and fruitful period in Europe's intellectual development.

For the student of architecture, Algarotti possesses peculiar interest, not only because he was a clever critic in that field, but also because he made himself the voice of his fellow Venetian, the Franciscan friar, Carlo Lodoli (1690-1761), who, as a highly esteemed teacher of young Venetian nobles, liked particularly to dwell on the history and aesthetics of architecture.

Dr. Kaufmann is well known to ASAH members through his fine essay on "Claude-Nicolas Ledoux, inaugurator of a new architectural system." (v.3, no.5, July '43, pp.12-20). His current researches on the architecture of the French Revolutionary period, its sources, development, and influences are creating a new appreciation for its character and its crucial importance to an understanding of modern architectural thought. We eagerly await publication of his findings.

Unfortunately Lodoli left no writings to expound his theories(1). It is to Algarotti that we must give credit for having been the first to recognize that there was something extraordinary in Lodoli's thought, and for devoting large sections of his own works to their discussion(2). Although Algarotti, the count, could not bring himself to renounce the glamour of the late Baroque which he had experienced in all its modifications--in Roman grandeur, Venetian exuberance, French refinement, German grandiosity, and the elegance of Wren--it was to his credit that he understood, and even admired, the visionary ideas of Lodoli, the friar. In commenting upon them, Algarotti was more than just an eighteenth-century connoisseur. He was a keen observer who reported the initial encounter between the powerful tradition of Baroque thought and a new and entirely different architectural doctrine. Algarotti stands, therefore, at the juncture of two worlds, and his writings form a landmark at this eighteenth-century crossroads.

Despite popular misconceptions, architectural treatises need not be dry and dull. On the contrary, one may find pulsing excitement in recognizing between the lines the rise, growth, and decay of whole spiritual worlds. Through them, one can obtain a deeper insight into the metaphysics of architecture than is possible by even the most careful and sensitive scrutiny of architectural works themselves. Treatises are particularly interesting if they originate--as did Algarotti's--in periods of transition. While the writings of architects are naturally apt to be onesided--indeed, they are often stimulating in direct proportion to their partiality--we can learn much from them, especially if

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- (1) The Enciclopedia Italiana declares Lodoli had no interest in recording his ideas, but Michaud, in Biographie Universelle, asserts that all his manuscripts and designs were accidentally lost.
 - (2) Saggio sopra l'Architettura, 1756, in Opere del Conte Algarotti, 1764 (1st edit.), v.II; Lettere sopra l'Architettura, 1742 to 1763, in Opere v. VI.

their authors belong to the avant-gardes. The erudite connoisseur, Algarotti, recorded two opposing views: his own conservatism, still satisfied emotionally with the Baroque, and the modernism of Lodoli, which contested the validity of the Baroque. It is only fair to note that Algarotti maintained an almost scrupulous objectivism when dealing with Lodoli's reformatory manifestos (3).

In sharing the characteristic eighteenth-century philosophical search for first principles (as Algarotti puts it), Lodoli set out to scrutinize architecture and lay bare the very bases of all building. In so doing, he came to feel that contemporary architecture was fundamentally wrong, that "ella posa in falso" (4). This conviction did not mean simply an attack on the Baroque. It repudiated as well all methods of building conforming to the principles enunciated by Vitruvius (5), and reinstated during the Renaissance.

(3) The following have written on Lodoli:

- Julius Schlosser: Die Kunst litteratur, 1924. p. 578 (brief characterization of Lodoli, underlining his particular significance)
- Michele de Benedetti: Un precursore dell'architettura funzionale nel settecento (abstract in Actes du 12^e Congres internationale d'histoire de l'art, Bruxelles, 1930, v.I, p. 225)
- Maria Louisa Gengaro: Il valore dell'Architettura nelle teoria settecentesca del Padre Carlo Lodoli. L'arte, 1937, p. 313. (evaluates Lodoli's aesthetics, but disregards his historical position. This essay is based on Andrea Memmo.)
- Andrea Memmo: Elementi di Architettura Lodoliana. 1786. (appeared 25 years after Lodoli's death, while Algarotti's Saggio was written when Lodoli was still living)

- (4) Saggio (ed. 1764) II, p. 52. "E come è della natura sua (dello spirito filosofico) ricercare addentro le ragioni prime e investire i principj delle cose, ha preso a sottilmente esaminare i fondamenti dell'arte del fabbricare, e finalmente ha proposto quistioni, che non tendono a nulla menoche ad iscalzargli, e a mostrare ch'ella posa in falso."
- (5) ibid, p. 52. "Autore di tal novità è un Filosofo" (in a footnote, Algarotti adds: "Il Padre Fra Carlo Lodoli), da cui tanto più ha da temere la dottrina di Vitruvio, quanto che feconda d'immagini ha la fantasia, ha un certo suo modo di ragionare robusto insieme e accomodato alla moltitudine."

Thus, Lodoli was imbued with the concepts of rationalism, yet he avoided the cheap effects which, too common even now, are obtained by transposing notions gained from one field of knowledge to another, a process which often saves the author the effort of closely-knit thought. According to Algarotti, Lodoli, after serious consideration of the architecture of his time, arrived at his own judgment by the legitimate process of induction.

It is not our purpose here to establish the genealogy of Lodoli's rationalism. It is, for the moment, sufficient to state his conclusions and to contrast them with the conservative position of Algarotti. Lodoli's vigorous and well founded arguments were calculated to win adherents (6) and, although they impressed Algarotti deeply, he did not surrender to their fascination. But they seemed of such extraordinary significance that he resolved to test Lodoli's views and to formulate his own (7).

That Algarotti imbibed some of Lodoli's enthusiasm is revealed by the almost lyric expression with which he conveyed the latter's credo of the day to come when an entirely new architecture would arise gloriously and live on in perpetual youth--"in un fiore di lunghissima, e quasi che eterna giovinezze" (8).

These passages recall the dithyrambic effusions hymned by the prophets and protagonists of the Art Nouveau and the Secession,

(6) *ibid.*, p. 52

(7) *ibid.*, p. 53: "Ora per render conto a me medesimo di una così importante quistione, ho brevemente disteso la somma degli argomenti che soglionsi da lui proporre, e quasi lanciare contro all'Architettura, e insieme le soluzioni che vi ho credute le più convenienti."

(8) *ibid.*, p. 66: "Ed ecco il forte argomento, l'ariete del Filosofo, con che egli urta impetuosamente, e quasi d'un colpo tutta la moderna intende di rovesciare, e la antica Architettura. Alle quali sostituirà quando che sia una Architettura sua propria, omogenea alla materia, ingenua, sincera, fondata sulla ragion vera delle cose, per cui salde si manterranno le fabbriche, intere, e in un fiore di lunghissima, e quasi che eterna giovinezza."

even to their slogan, "Ver Sacrum."

According to Lodoli, there were two ways to create a better and truer architecture and thus overcome the past. His first pronunciamento against the established system declared;

"Nothing shall show in a structure which does not have a definite function, or which does not derive from the strictest necessity." ("Niuna cosa...metter si dee in rappresentazione, che non sia anche veramente in funzione.") (9)

No useless ornament shall be admitted(10). Everything in contradiction to these principles is to be condemned. They are the cornerstones of architecture (11).

The second commandment observed;

There shall be no architecture which does not conform to the very nature of the material." ("...quale si conviene...alla propria essenza... o natura della materia")(12).

When architecture will have attained these two great objectives, it will then be true, honest, and reasonable (13). Algarotti, firmly rooted in the classical tradition, resolutely defended it against the onslaught of his compatriot. There is, of course, no particular merit in maintaining tradition if one simply does not understand the new, nor in following uncritically a brilliant innovator. But Algarotti felt that the realization of such new principles would wreak a catastrophe in architecture. He foresaw for his beloved art "the most terrific consequences" from such a novel doctrine. Nurtured in the ancien regime of the arts, he feared such a revolutionary reorientation. His intellect grasped the great promise contained in Lodoli's thought, but his heart could not condemn what was to him supreme architectural beauty(14).

(9) *ibid*, p. 62

(10) *ibid*, p. 62

(11) *ibid*, p. 63

(12) *ibid*, p. 66

(13) *ibid*, p. 67

(14) *ibid*, p. 65

Therefore, he defended Baroque buildings, but at the same time he could not but admit their perplexing contradictions. Though of stone, they often partook of the character of wood(15). It was not easy to meet this charge of Lodoli, for it seemed to be based on truth. Certainly it was absurd to have a material denying its own nature and simulating another. That was sheer masquerade, or, to put it bluntly, a lie (16). Yet was such lying really wrong? Must architecture be strictly rational? Were all architects, from Vitruvius on down, wrong in regarding architecture as derived from nature, and therefore legitimately similar to it?

Despite Lodoli's disturbing criticism, Algarotti's belief in the classical tradition remained unshaken. Who can arbitrate two such diametrically opposed views? Only the individual conscience of the particular artist could arrive at a decision, and even then it could only be valid for himself. His innermost feelings carried Algarotti back to the tradition he had learned to love. To him, an architecture which disguised its materials was not at all displeasing. Eschewing Lodoli's rationalism, he held aloft once more the banner of the classical animistic concept. Man is the measure of things, and what is made by man shall be made according to him and according to his will. Form derives from its creator, and not mechanically from matter. Since wood is carved more easily than stone, it therefore offers greater facility for embellishment, and the architect is justified in translating its forms into stone to obtain greater artistic perfection (17).

Algarotti thus presents the classical and baroque doctrine of art for art's sake in opposition to the logic of Lodoli's purely structural thinking. Once again in the nineteenth century, architecture was faced

(15) *ibid*, p. 65

(16) *ibid*, p. 66

(17) *ibid*, p. 75

with a similar crisis arising from the selfsame antagonisms, and here likewise baroque solutions failed to satisfy nineteenth-century architects, but neither were they ready for the solutions of our own day. Algarotti still sided with those who wanted ornament to embellish architecture and to interpret function. To him and them, appearance meant most (18). As to all baroque people, illusion was to him more beautiful than truth, "del vero più bella è la menzogna" (19).

Lodoli, on the other hand, was perhaps the first of those "rigoristi" (20), intent on "purging" architecture of empty phrases and illusionistic tricks (21). He wanted an architecture independent of authorities, and one in which function spoke by itself.

Is it possible to procure a final decision? Who was right, Algarotti or Lodoli? This great problem, which rose to plague the eighteenth century, perhaps can hardly expect to achieve definitive solution, for it is against the nature of materials for them to accept forms devised by men, and it is against the nature of men to forsake their inherent yearning to create form.

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- (18) Lettere (ed. 1765), p. 210
(19) Saggio, p. 91
(20) Lettere, p. 209
(21) Saggio, p. 60

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PRESERVATIONISM NOTE IN PANAMA

We have always sympathized with entomologists in their admiration for the human-like intelligence of ants. Lovers of old timber structures will be pleased to hear the report sent by Professor Mechau to the News Bulletin of Columbia University's School of Architecture, concerning the ancient Tivoli Hotel in Balboa, that "if the termites ever let go hands, it would fall apart."

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THE MACHINE FOR LIVING IN 18th-CENTURY WEST AFRICA

by George Kubler

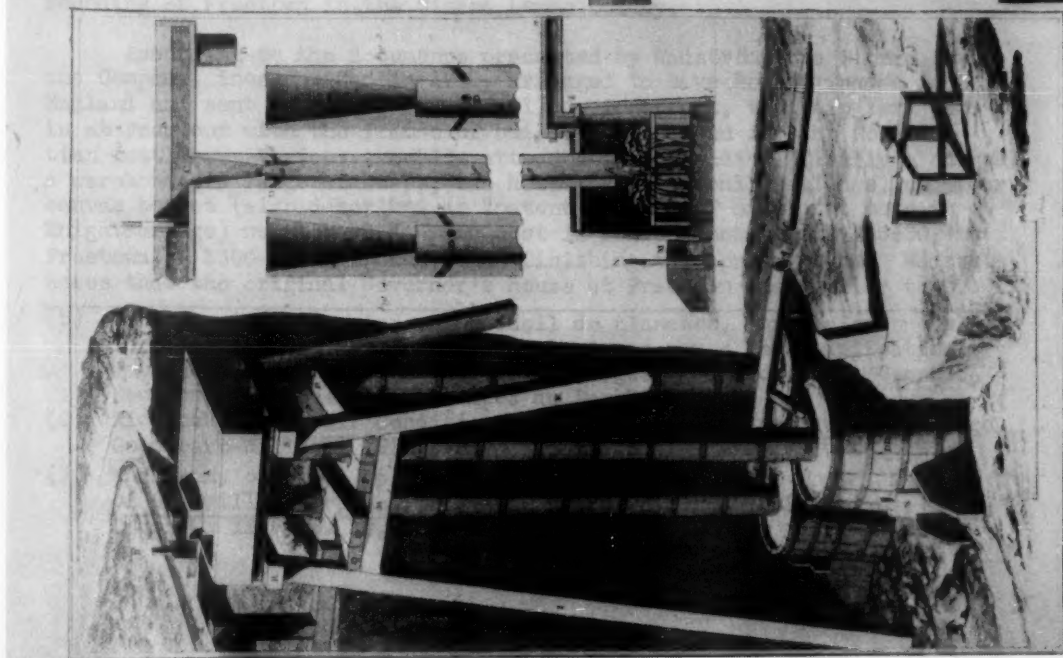
Prefabrication, provisional housing, the Dymaxion house, and air conditioning are terms peculiar to the technological culture of the second quarter of the twentieth century. It will therefore interest the readers of the Journal to examine an eighteenth-century prefiguration of the "rational," or mechanized housing of today. The accompanying reproductions (figs. 1, 2) are drawn from the "Essay on Colonization," by Carl Bernhard Wadström, published at London in 1794-1795 (1).

The tree house is described as follows, "A tree of proper size and form...should be so topped and cut as to form a central spindle, leaving at least two supporting shoulders, perpendicularly above each other; so that the house may, when necessary, be moved round to suit the aspect of the different seasons..."(2). In principle the edifice conforms exactly to the device proposed by Buckminster Fuller as the Dymaxion house. Essential to the latter were the central mast and the rotation of the living space about the mast; all else in Fuller's Dymaxion design was already abundantly familiar--the air-conditioning, the illumination, the sewage and garbage disposal, etc., etc. (3).

The house "adapted for the transfusion of a continual circulation of air" (fig. 2) possesses far greater interest as a precursor of certain elements of twentieth-century housing technology. The house on stilts evokes Le Corbusier's predilection for elevating the living space above ground level. Wadström explains that the design of his "elevated house" was the invention of Mr. Andrew Johansen, a Swede, who had patterned it, with respect to the elevation, upon existing Negro housing on the West Coast of Africa (4). Wadström, however, added to Johansen's design a system of air-conditioning. He explains it as follows, "To Mr. Johansen's Invention I have added an apparatus which I have seen frequently used in Germany for blowing their furnaces, in Situations where they have water-falls. But where that advantage is wanting, a sufficient quantity of water for cooling a House may easily be raised by a pump. i. Is a Cistern from which the water falls through the pipe k. full of holes, by which the Air enters & is forced downwards by the violent descent of the water, into the close

- (1) Carl Bernhard Wadström, An Essay on Colonization, particularly applied to the western coast of Africa...in two parts, London, Darton & Harvey, 1794-1795, Plate I.
- (2) Wadström, *op. cit.*, pp. 49-50
- (3) *FORTUNE*, New York, July, 1932, pp. 64-65
- (4) Wadström, *loc. cit.*

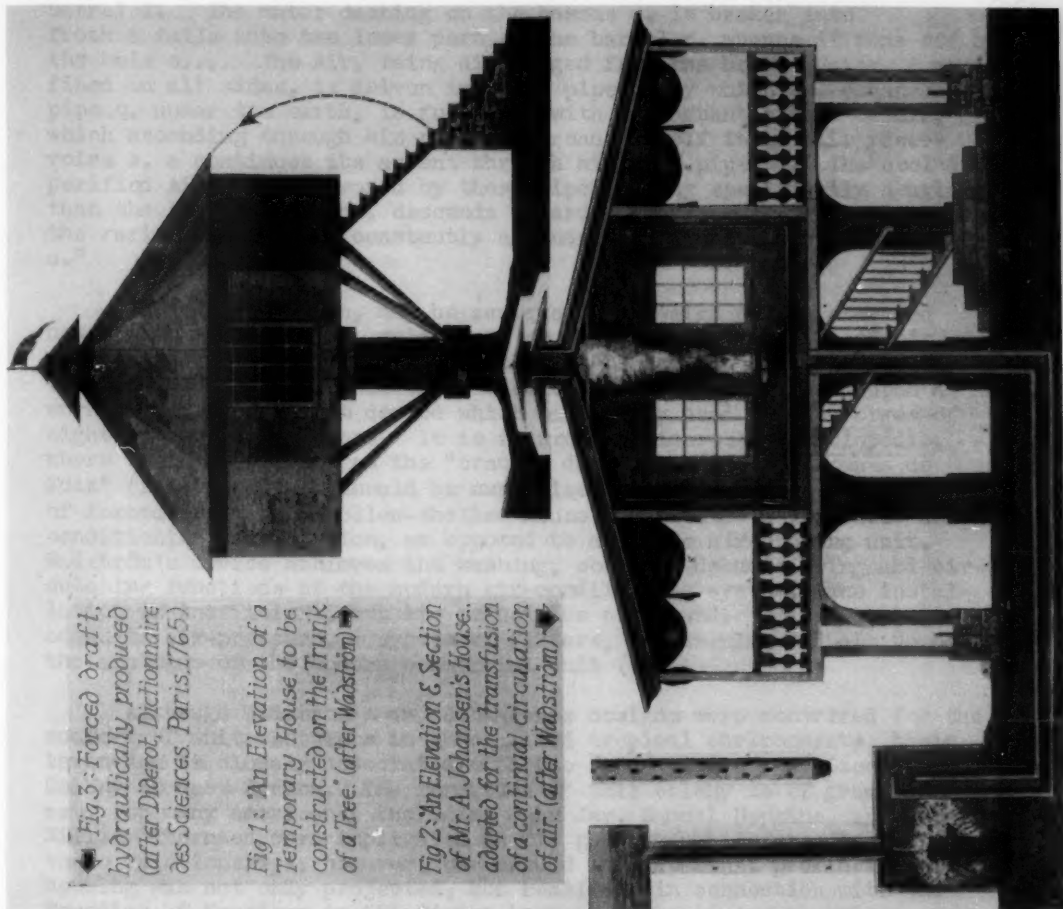
Dr. Kubler is Assistant Professor of the History of Art, Yale University. He is well known for his studies in the art, architecture, and city planning of Latin America.. He is just completing a year's appointment as a Guggenheim Fellow.



◀ Fig 3: Forced draft, hydraulically produced (after Diderot, *Dictionnaire des Sciences*, Paris, 1765)

Fig 1: 'An Elevation of a Temporary House to be constructed on the Trunk of a Tree.' (after Wadström) ▶

Fig 2: 'An Elevation & Section of Mr. A. Johanssen's House.. adapted for the transfusion of a continual circulation of air.' (after Wadström) ▶





barrel l. The water dashing on the basons m. is broken into froth & falls into the lower part of the barrel n. whence it runs off by the hole o.... The Air, being disengaged from the broken Water, & confined on all sides, is driven into the pipe p. by which Mr. Johansen's pipe q. under the earth, is furnished with a constant stream of Air, which ascending through his pipe r. spreads itself in his air reservoirs s. & continues its ascent through his side pipes t. The cool & purified Air thus delivered by these pipes, being specifically heavier than the Air in the Room, descends towards the floor, & takes place of the rarified Air which constantly ascends till it escape by the opening u."

To Johansen, then, may be assigned the design of the elevated house with double floor, walls, and roof for the circulation of air. Johansen also imagined that a draft might be created by the installation of the fire at d. Wadström added the forced draft, based upon a workable if inefficient device which was widely used in the forges of eighteenth-century Europe. It is figured in Diderot's *Encyclopédie*, where it is designated as the "trompes du Dauphiné," or "trompes de Poix" (fig.3) (5) It should be emphasized that Wadström's application of forced draft to a hollow-shelled house constitutes a veritable air-conditioning installation, as opposed to a simple air-cooling unit. Wadström's device achieves the washing, cooling, dehumidifying and circulating functions of the modern air-conditioning system. The installation is inefficient, but its principles are sound. All it lacks is adequate air-pressure, a system of filters, and insulated ducts to be the analogue of the modern commercial unit (6).

Although Wadström's and Johansen's designs were contrived for the comfort of white settlers in generalized tropical environments, their invention is closely associated with the foundation of the Sierra Leone Colony in West Africa. The formation of this colony is of great interest, for many Americans, including John Jay, Samuel Hopkins, and Dr. William Thornton, were implicated in its gestation. Before discussing these relationships, however, one should indicate that prefabricated housing was not only projected, but realized, in connection with the founding of Freetown in the Sierra Leone Colony.

According to the documents presented by Wadström, the Sierra Leone Company, incorporated in 1790, arranged to have houses framed in England and sent to Africa (7). In 1792, in effect, the ship York put in at Freetown with the frames of buildings intended for the Nova Scotian settlers. Various troubles attended the unloading; finally a church, a warehouse, a range of shops, two hospitals, several dwellings, and four canvas houses (also described as "patent houses" of oilcloth, made in Knightsbridge) were erected. The cost in London amounted to £ 8430; at Freetown, £ 3300 were expended upon finishing the construction. Wadström notes that the original Governor's house at Freetown was similar to the

- (5) Dictionnaire des sciences. Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques, avec leur explication, Troisième livraison. Paris, 1765. Forges ou art du fer. Seconde Section. Planche III. Trompes du Dauphiné.
- (6) Riesbeck, E.W., Air Conditioning, Fundamental Principles..., Chicago Goodheart-Willecox, 1939 (2nd ed.), p. 23
- (7) Wadström, op.cit., pp.31, 42, 266. See also Prince Hoare, Memoirs of Granville Sharp Esq., London, Henry Colburn, 1828 (2nd ed.) 2 vols., II, pp. 30, 39.

Johansen-Wadström house already described (fig. 2). It is not clear whether the air-conditioning was realized; Wadström probably means that the Governor's house was raised upon brick arcades and surrounded by porches. Of some interest is the excessive cost of the prefabrication. For an outlay of nearly £ 12,000, amounting to 5% of the total capital of the Company (£ 230,000, raised in £ 50 subscriptions), a few simple buildings were achieved (8). Nothing of them survives today: the settlement was sacked and burned by the French in 1794 (9).

It is not surprising to find that such radical departures in housing technique accompanied a social program of striking idealism. The Sierra Leone Company incorporated nothing less than the project of emancipating all the Negro slaves of America, and of extending the benefits of an advanced civilization to the Negro peoples of Africa. It was to be the great opening wedge in the destruction of the slave-trade with Africa. The leaders of the Abolitionist movement in England, America, and France were deeply involved in the Sierra Leone project, and the Republic of Liberia is its latter-day outcome.

Granville Sharp (1735-1813), a grandson of the Archbishop of York under Queen Anne, was its moving spirit (10). Deeply distressed by the misery of the free Negroes in London, Granville Sharp had arranged to ship 400 of them to lands set aside for their use in Sierra Leone in 1787. From the very beginning, American interests were involved. The Negroes in question were American slaves who had fought on the British side in the American Revolution. Disbanded by Cornwallis in 1781, large numbers had congregated in Nova Scotia, Boston, New York, and Philadelphia (11). In Newport and Boston, Dr. William Thornton, the ardent advocate of liberty, not only organized the Negroes for their voyage to Africa, but expressed the desire to accompany them to Sierra Leone, and drew up a plan for the new African commonwealth (12). Samuel Hopkins, the eminent divine of New Haven and Rhode Island, likewise agitated the project. He had earlier published an anti-slavery pamphlet in conjunction with Ezra Stiles (13).

Jacques Pierre Brissot de Warville (1754-1793), the publicist of the French Revolution, consulted in London with Granville Sharp in 1787-

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- (8) F.W. Butt-Thompson, Sierra Leone in History and Tradition, London, Witherby, 1926, pp. 72, 80.
 - (9) Thomas Winterbottom, An account of the native Africans in the neighborhood of Sierra Leone, London, 1803, 2 vols., I, 273. Hoare, Memoirs of Granville Sharp, London, 1828, II, Appendix, pp. xxxviii-xliii.
 - (10) See E.C.P. Lascelles, Granville Sharp and the freedom of slaves in England, London, 1928. Granville Sharp, A short sketch of temporary regulations... for the intended settlement... near Sierra Leone, London, H. Baldwin, 1783 (3rd ed.).
 - (11) Butt-Thompson, op.cit., p. 91
 - (12) Gaillard Hunt, "William Thornton and Negro colonization", Proceedings of the American Antiquarian Society, April 1920, New Series, vol. 30, pp. 44-47. See also Hoare, Memoirs of Granville Sharp, London, 1828, II, 86, 94.
 - (13) See the letter from Hopkins to Sharp, written at Newport, R.I., January 15, 1789, in Hoare, Memoirs, 1828, II, p.125. Also Ezra Stiles and Samuel Hopkins, Letter to the Public, Newport, 1776.

1788(14), during his journey in the United States, he conferred with the American representatives of the movement and met Dr. William Thornton (15). The latter would seem to occupy a fairly central position in the undertaking; a fresh examination of the unpublished Thornton papers may reveal his architectural participation, especially as regards the technique of prefabrication (16).

It remains in this brief note to clarify the relationship of Wadström to the Sierra Leone project. Of Johansen, nothing is known, although it is not unlikely that he was connected with a coastal settlement to the north of Sierra Leone, rather than in the colony itself. Carl Bernhard Wadström was born in Stockholm in 1746. Trained as an engineer and mineralogist, he served his King in hydraulic and mining enterprises, between 1767 and 1769. In 1787, a reading of Swedenborg fired him with the desire to discover the New Jerusalem mystically situated by Swedenborg in Central Africa. Wadström set out for Africa with royal permission, accompanied by the naturalists Sparrmann (1747-1820) and Arrhenius. Returning via England in 1788, his technical knowledge of West African conditions was heavily drawn upon by the English backers of the Sierra Leone Company. Wadström was summoned to appear before the Privy Council, and in 1789 he was sent upon a secret mission by the English, presumably to prepare the way for the Company's venture. In 1795, Wadström was in Paris, where he addressed the Corps Législatif upon the subject of the Sierra Leone Company, and in 1798 he was designated as "Citoyen Wadström." At that time, Napoleon desired to obtain the "Essay on Colonization;" Wadström presented him with his own copy, and it presumably accompanied Napoleon to Egypt. Wadström died in Paris in 1799 (17).

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- (14) Cl. Ferroud, J.P. Brissot, correspondance et papiers, Paris, 1912, p. xlv. See also Brissot, Discours sur la nécessité d'établir à Paris une société pour concourir, avec celles d'Amérique et de Londres, à l'abolition de la traite & de l'esclavage des nègres, nouv. ed., Paris, 1788.
 - (15) Allen C. Clark, "Dr. and Mrs. William Thornton," Records of the Columbia Historical Society, XVIII (1915), 144-208; J.P. Brissot, Nouveau voyage dans les Etats-Unis... Paris, 1791 (3 vols), II, pp. 68-70.
 - (16) See the bibliographical note by Fiske Kimball, Dictionary of American Biography, New York, Scribner, 1943, vol. xviii, p. 507.
 - (17) Biographie universelle, Paris, 1827, vol. 50, s.v. Wadström (article signed Jacob). Annual Register, 1799, London, 1813, notice by Helen Maria Williams, pp. 326-30.

WILLIAM MORRIS ON
THE PRESERVATION OF HISTORIC MONUMENTS

by John Coolidge

Let us admit that we are living in the time of barbarism betwixt two periods of order, the order of the past & the order of the future, & then, though there may be some of us who think (as I do) that the end of that barbarism is drawing near, and others that it is far distant, yet we can both of us, I the hopeful and you the unhopeful, work together to preserve what relics of the old order are yet left us for the instruction, the pleasure, the hope of the new. So may the times of present war be less disastrous, if but a little; the time of coming peace more fruitful.

If only because the above quotation is so relevant to our situation today, it is worth recalling two essays in which William Morris sets forth his philosophy of architecture, with especial reference to the problems of preserving historic monuments. These essays were prepared on behalf of the Society for the Protection of Ancient Buildings, Architecture and History being read before the Society on July 1, 1884, and Westminster Abbey being written for them in June, 1893. All quotations given below are taken from the reprint of the two papers published by Longmans, London, 1900.

Architecture and History begins with a definition of the importance of ancient buildings. Morris was deeply conscious of the unity of past, present and future: "inchoate order in the remotest times, varying indeed among different races & countries, but swayed always by the same laws, moving forward ever towards something that seems the very opposite of that which it started from, and yet the earlier order never dead but living in the now, and slowly moulding it to a recreation of its former self." Architecture is significant because by providing an insight into the past, into this earlier order, it illuminates both the present and the future. "The untouched surface of ancient architecture bears witness to the development of man's ideas, to the continuity of history, and, so doing, affords never-ceasing instruction, may education, to the passing generations, not only telling us what were the aspirations of men passed away, but also what we may hope for in the time to come."

Because architecture is a "cooperative," that is, a folk, achievement, the insight it provides is unique and differs in kind from the insights given by literature or the other arts. "It must be admitted that every architectural work is a work of cooperation. The very designer, be he never so original, pays his debt to this necessity in being in some form or another under the influence of tradition; dead men guide his hand even when he forgets that they ever existed. But furthermore,

he must get his ideas carried out by other men; no man can build a building with his own hands; every one of those men depends for the possibility of even beginning his work on someone else." In discussing Westminster Abbey, Morris carries this idea still further. "It may seem strange to some that whereas we can give some distinguished name as the author of almost every injury it has received, the authors of this great epic itself have left no names behind them. For indeed it is the work of no one man, but of the people of southeast England, working in the manner which the traditions of the age forced upon them It was the work of the inseparable will of a body of men, who worked as they lived, because they could do no otherwise."

The continuity of history and the unique insight which architecture gives, impose obligations on us in treating the ancient buildings we inherit. "We do not turn round on history & say, This is bad and that is good; I like this and I don't like that; but rather we say, This was life, and these, the works of our fathers, are the material signs of it. That life lives in you, though you have forgotten it; those material signs of it, though you do not heed them, will one day be sought for; & that necessity which is even now forming the society of the time to be, and shall one day make it manifest, has amongst other things forced us to do our best to treasure them, these tokens of life past and present."

But, as a practical matter, how should these tokens of the past be treasured? The problem is simple enough when the buildings are in a good state of preservation; the difficulties arise with those which are not. The view current in the 19th century and common today maintained that where the old work was disintegrating or had disappeared, it should be reproduced carefully and scientifically. This view Morris emphatically condemns. If architecture is a reflection of the age which produced it, subsequent ages cannot effectively reproduce it. If architecture is the achievement of men who work as they live, then men who live differently must needs build differently. "Surely it is a curious thing that while we are ready to laugh at the idea of the possibility of the Greek workman turning out a Gothic building, or a Gothic workman turning out a Greek one, we see nothing preposterous in the Victorian workman producing a Gothic one."

But not only is this "imitating the inimitable" preposterous, it is positively harmful. Almost inevitably it involves the destruction of work which, however unsympathetic to the restorer, however dilapidated, is genuinely old. By that very fact this work is a material sign of past life and its loss is irreparable. "The surface of an ancient building....cannot be reproduced at the present day; the attempt at reproduction not only deprives us of a monument of history, but also of a work of art." Throughout the mid and later nineteenth century Westminster Abbey was repeatedly restored, always with patience and the utmost of contemporary learning. The result is that now "scarcely any of its original surface remains, and we have nothing left but a mere outline, a ghost, so to say, of what it was."

But though you cannot restore or reproduce a historic monument, you can preserve it. "To do less than this is to involve yourselves in a great national stupidity, a national crime in fact." In the final paragraphs of Westminster Abbey, Morris sets forth how this should be done. *Mutatis mutandis*, his method could be applied to the preservation of any historic monument:

"We believe that one architect, however distinguished and learned, is too heavily burdened by having the sole charge of the Abbey in his hands. We think that a consultation should be called of the best practical architects, builders, and engineers, and that they should report as to the stability of the fabric and what means should be taken to render it thoroughly secure;.... But we are also sure that such a scheme should disclaim most emphatically any intention of meddling with the ornamental features of the building.

"The structural stability having been secured, the Abbey should be kept clean, and otherwise not touched at all. That is the only thing to do, and there is no second course which would not lead to fresh disaster. Let bygones be bygones, but do not let us enter on a second series of alterations and improvements, which will deprive us at last of all that is now left us of our most beautiful building."

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N E X T S T E P S

Occasionally your editor feels as if he were presiding at a steeplechase, where no one can tell what contributors will skim the last hurdle in time to make the editorial deadline. Two of the articles promised for the present issue have been delayed. Dr. Charles Porter writes that a new assignment with the National Park Service has made it impossible to complete the manuscript which he had already started for the Journal. We have not given up Henry Hope's article on Art Nouveau and will plan to use it in a future issue. The omission of these two articles has made it possible to advance the printing of excellent contributions by George Kubler and John Coolidge.

Our next issue inaugurates a series of special numbers to appear during the coming year on particular periods of architectural history. For the first, we will focus attention on Medieval Architecture, with a veritable galaxy of star contributors, among whom will be Thomas T. Waterman, Dr. Zdenka Munzer, Dr. Carl K. Hersey, Dr. Kenneth J. Conant, and Dr. Clarence Ward. Later special issues now being scheduled will deal with Primitive and Prehistoric, Antiquity, Latin America, and Baroque. Articles suitable for these special numbers--or for other general issues--will be welcomed for consideration.

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PRESERVATIONISM IN NEW YORK STATE

by John J. Vrooman

During the winter of 1943-1944, the New York State Legislature transferred twenty-seven State-owned historic properties from the custody of the Department of Conservation to the Department of Education. These properties had been acquired over a long term of years to protect them and ensure their maintenance for the benefit of the public.

It had been the feeling for some time past that these properties should be directly correlated with the activities of the State Education Department not alone as an aid to the instruction of the community's youth, but also to historical societies and similar groups already in contact with the State Historian.

The Associate Commissioner, Dr. J. Hillis Miller accepted the properties for the Education Department, and appointed a committee of three, consisting of Dr. Albert B. Corey, State Historian, Dr. Carl E. Guthe, Director of the State Museum, and Mr. R.W.G. Vail, State Librarian, as a committee on general policy to determine who they are to be administered in order to serve the best interests of the public as well as to develop their greatest usefulness as a part of the educational program of the State Education Department.

The sites are as follows:

1. Bemington Battlefield, Rensselaer County, a reserve of 171 acres, part of which is a parked area at the summit of a slightly hill just east of North Hoosick. From here a sweeping view of the battle area may be had. Bemington, Vermont, by virtue of its name, has become more generally associated with this engagement fought on New York soil, than has the battlefield itself. This battle was an offshoot of the Battle of Saratoga which was fought about twenty-seven miles northwest of the scene of this engagement.
2. Fort Brewerton at the western outlet of Oneida Lake, and just north of Syracuse is a one-acre reservation on which may be seen remains of the star-shaped earthworks built by the English to protect their trade route from the Great Lakes to Albany via the Mohawk Valley against the French of Canada.
3. Fort Crailo, the "Yankee Doodle" house, is the old Van Rensselaer manor home in Rensselaer, built as early as 1642; but it is a moot question if more than perhaps sections of these early foundation walls are any part of the present building, which historians agree was built soon after 1700.

Mr. Vrooman is the author and photographic illustrator of "Forts and Firesides of the Mohawk Country," giving an excellent architectural survey of that remarkably historic cultural region. He has recently been appointed to administer, under the direction of the State Historian, the sites enumerated in this summary notice.

What school child doesn't know the song "Yankee Doodle" and where is there one who wouldn't be interested in seeing the place where it was written, or who wouldn't be a better American for having done so?

Unfortunately, the State found it necessary to do a great deal of reconstruction within the walls; but the brick walls with their loopholes bear the unmistakable weathering of more than two centuries.

4. The Grant Cottage sits atop Mount MacGregor, alongside the Glens Falls Road, a few miles north of Saratoga. It is a slightly spot and one intimately connected with the two-fisted general who finished his memoirs here during his last fight against the then overwhelming odds of cancer. The cottage offers little to one interested solely in architecture, for it is a simple frame two-story building without architectural significance.

5. Guy Park, at Amsterdam, was the home of Colonel Guy Johnson, son-in-law and nephew of the famous Sir William Johnson. The Colonel lived in his field-stone house from the day it was built in 1766 to a May day in 1775 when the mounting fever of patriotism threatened his freedom and he betook himself and family, bag and baggage, to Montreal, the nearest English stronghold. The east and west flanking wings of the house are additions of 1858. Here, too, considerable reconstruction was necessary on the original central section.

6. The Herkimer Homestead lies beside the south bank of the Mohawk, just east of Little Falls. It is a fine example of brick Dutch Colonial built by the General Herkimer who gave his all at Oriskany and was brought here to die. The State has been fortunate in preserving a feeling of realism and authenticity here, among so many priceless personal possessions of the original proprietor.

7. Montcalm Park in Oswego, though but two acres of fenced lawn, serves as a reminder of the days when England and France fought for a stake which, in the last analysis, was the greater part of a continent.

8. Philipse Manor House in the heart of Yonkers is an ancient fieldstone and brick house which became in 1682 the Colonial home of the Philipse family, owners of a princely domain extending from the Croton River above Ossining, south to the Spuytenduyvel, or north boundary of Manhattan, and from the Hudson River to the Connecticut State line. Here is unfolded Colonial, as well as Revolutionary war, history, illuminated by a remarkable collection of portraits of many of its principal actors.

9. Schuyler Mansion, at Albany, is rightfully considered a patriotic shrine, for around it cling memories of many of the men foremost in guiding the destiny of a wobbling, loosely knit affiliation of Colonies through their formative period toward the goal of national solidarity.

This mansion is the State's best example of genteel living. While correct in its period furnishings, added emphasis is given by the fact that many of the furnishings were the personal property of the Schuylers. Burgoyne, brought to heel at Saratoga, was a house guest of the General before he left the country. In exchange for smiles from the General's daughters, he left behind a flashing pair of rhinestone shoe buckles which are still there!

10. The Sir William Johnson baronial mansion in Johnstown was built by Sir William in 1762. It is a Colonial type frame structure with a stone blockhouse beside it in the attractive setting of an eighteen acre park. Interesting architectural features are the fireplace in the basement where the cooking was done, the panelling in the halls and rooms, and the Palladian-type window on the stair landing. Sir William lived here from the day he built it until his death on July 11, 1774, when it passed to his son, Sir John. It was Sir John's home until his activities in the British interests forced him to flee to Canada. This was the scene of the Battle of Johnstown, and other Indian and Tory visitations. There is a goodly amount of authentic Johnson property of a personal nature in the mansion which adds greatly to the visitor's interest.

11. Spy Island, located in Lake Ontario near Mexico, Oswego County, is a memorial park reminiscent of Silas Town, the American spy whose grave is located here. It was Town who brought the information to Fort Stanwix of the landing of St. Ledger's British troops. Because of this advance knowledge, Colonel Gansevoort was able to not only prepare for the coming engagement, but to hinder Burgoyne's advance through the meanderings of Wood Creek, whose shallow waters and heavily timbered banks made his advance most difficult.

12. Washington's Headquarters in the City of Newburgh is in a parked area of some seven acres overlooking a long sweep of the Hudson River.

The house is of fieldstone and consists of an original section which dates from 1725, which, with two later additions--one, of 1749, the second, of 1770--comprise the house occupied by Washington in 1782. Its many unique architectural details are of greatest interest, such as the fireplace, without jambs (the fire being kindled on the floor against the wall), the window and door placements, the long steeply pitched roof and the multi-paned windows.

13. Knox's Headquarters is located three and one-half miles southwest of Newburgh, in the town of New Windsor. It is a stone and frame building, dating back in part to 1734. Here again are unique architectural features, such as a splendid example of a Dutch oven, a curious escape stairway to the attic with removable treads. The woodwork is often copied by modern architects.

14. Temple Hill, near Knox Headquarters, is another memorial site commemorating a wooden "Temple" built by the Colonial army in 1782-83. It has long since disappeared.

15. Clinton House, at the northwest corner of White and Main Streets, Poughkeepsie, dates from about 1770, but its design is that of a Dutch Colonial building. Foundations and walls are of fieldstone, the attic section of wood. The building was the Executive Mansion of Governor George Clinton when he was in residence in this city.

16. Squaw Island, off the northern shore of the lake at Canandaigua, is of twofold interest. Geologically, its interest is based on the presence of "water biscuit." These are pebbles which, when covered with the soft green plant known as algae, accumulate a lime deposit due to the action of the algae that robs the water of carbonic acid gas and deposits the lime as a chemical reaction.

Indian lore makes the island a sanctuary for their women and children from the ravages of the Clinton-Sullivan expedition.

17. The Senate House is a fieldstone and brick building at Clinton Avenue, Front, and Fair Streets, Kingston, consisting of one story and attic built by Colonel Ten Broeck in 1767. The building was fired by the British in 1777, but only the roof was burned.

Its name is earned by virtue of the fact that the first sessions of the State Legislature were held here September-October, 1777. It contains a wealth of Americana, among which are some choice Vanderlyn paintings, particularly appropriate in this, his home town. A museum, adjacent, is also of interest.

18. Starks Knob, just north of Schuylerville, is reminiscent of the Battle of Saratoga, and the location, on this slightly eminence, by General Stark, of a battery of artillery which cut off the possibility of a retreat by General Burgoyne.

Geologically, it is said to be the remains of the core of an extinct volcano. It may be due to large-scale folding.

19. Lester Park is a reservation of three acres, held by the State to preserve a remarkable ledge of Cambrian rock containing fossilized remains of Cryptozoon, a marine plant which flourished on the floor of the ancient Cambrian sea which once covered the site.

20. The Oriskany Battlefield, the bloodiest battle of the Revolution, is a park dedicated to the memory of that decisive battle of August 4, 1777, which cost the lives of so many Colonial soldiers. It is just east of Rome, on the south side of the Mohawk. The action here occurred between the British and their Indian allies and General Herkimer's Colonial troops who were enroute to relieve the siege of Fort Stanwix. The forests have disappeared, but the contour of the ground remains unchanged. One can easily visualize the difficulties of the ambush into which General Herkimer marched when his troops entered the ravine.

21. The Fort Stanwix memorial is a small area on which was located the southeast bastion of the fort. The location is in the heart of Rome's business district. The fort, of earthworks and timber, has long since disappeared.

22. The Lower Landing Site was, as the name implies, a landing about a mile from Fort Stanwix, used during the stage of normal water level on the Mohawk; high water made it possible to land closer to the fort. It is a small memorial site.

23. The Saratoga Battle Monument at Schuylerville, completed in 1863, commemorates the Surrender of Burgoyne, which took place on the flats below to the eastward.

24. The Baron von Steuben memorial is a tract of forty acres, a part of a 16,000-acre tract granted the Baron by New York State in 1786. On it is a replica of his cabin. His grave is also here.

25. The Steinmetz Mansion, at 1297 Wendell Avenue, Schenectady, is being torn down and a suitable park and monument will be erected

on the site. The last years of this prominent electrical engineer were spent here and from his laboratory connected with the house came invaluable contributions to the field of high tension electrical transmission. This involved the study and control of electro-magnetic forces and the damaging results of lightning, which Steinmetz mastered to an astonishing degree.

26. The Boyd-Parker memorial is a small park some three miles southwest of Genesee, dedicated to the memory of Lieutenant Thomas Boyd and Sergeant Michael Parker, scouts attached to the Clinton-Sullivan expedition, who were captured by Seneca Indians in an advance skirmish. Rather than divulge vital information concerning plans for the advance of the Colonial forces, they were fiendishly tortured at what is now known as the "Torture Tree," a gigantic oak now two hundred years old.

27. The Sullivan Monument, in the village of Honeoye, is a bronze tablet erected to the memory of the Clinton-Sullivan Expedition and to the erection of their Fort Cummings at the foot of Honeoye Lake. Here the "sick, lame, and lazy" of the expedition, together with military stores, were left, pending the return of the expedition from its advance to Genesee Castle.

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N E W S I T E M S

SOCIEDAD de ARTE MODERNO

Sr. Jorge Enciso, president, has announced the founding of the Sociedad de Arte Moderno in Mexico City, with the aim of presenting the best national and foreign modern art to the Mexican public. We are interested to note that John McAndrew, AASAH member, is a member of the board of directors. An ambitious program of exhibitions has been arranged for 1944. The first will be the work of Picasso; the second, Prehispanic Masks. Others will display the work of Orozco, of Rousseau, the Indian Art of the Northwest Pacific, and Modern Architecture in Mexico, Brazil, and the United States. Each exhibition will be accompanied by an important publication.

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THORNTON SOCIETY

In a circular letter of May 25, Lt. Cmdr. Charles E. Peterson, president and founder of the Thornton Society, announced his resignation due to assignment overseas. Under his leadership, the society, inaugurated in the spring of 1943, has grown to a membership of 700, has conducted frequent meetings dealing with the historic monuments in and around Washington, and has been instrumental in marshaling public opinion against the demolition of the Ramsay House in Alexandria. The spontaneous response to the call for members, and the increasing interest displayed in its work, point the valuable lesson that many communities should undertake similar organizations. It is only by such activity that wholesome appreciation of significant historic monuments and of the legitimate aims and methods of preservationism can be brought to the public.

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I N - M E M O R I A M - M O N U M E N T O R U M

LONDON

Joseph Driscoll reported in April to the New York Herald-Tribune an interesting column on the condition of certain historic monuments in the British capital. Fortunately, the Abbey has suffered little. He notes, however, the destruction of many smaller churches. Bombs probably intended for the B.B.C. demolished Nash's All Soul's Church, in Langham place, together with adjoining Queen's Hall. The center of St. James's Church, in Piccadilly, built by Wren in 1680-84, is a mass of rubble, but the walls and the Grinling Gibbons reredos were salvaged, and the south aisle, covered by canvas, serves as a chapel. We know, of course, the damage to the Houses of Parliament and Westminster Hall. St. Dunstan's-in-the-West, Fleet St., by John and James Shaw, 1833, was hit by fire-bombs, but has been repaired. One of the greatest losses was St. Mary-le-Bow, wholly demolished. Built by Wren in 1671-80, it was one of the finest examples of his city churches. Happily, the Bank of England and the Mansion House have received only minor damage. From St. Paul's, the Thames can be seen. The Cathedral itself has survived several bombs, one direct hit which crashed through the north transept into the basement to smash the organ pipes stored there, another over the altar. St. Nicholas Cole Abbey, nearby, Wren's first church after the Fire, 1677, has only its walls left. There is a mounting public feeling for the retention of certain ruins as monuments to British resistance and German Kultur. The gutted stone walls of St. Clement Danes, built by Wren in 1681, and now a solemn and prominent landmark in the Strand, have been suggested as one of the most appropriate for preservation. Severe damage to St. James's Palace itself was accompanied by loss of much of its furnishings. Christie's, the famous auction house for art, suffered in the same raid.

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ITALY

The relatively light damage to historic monuments during the capture of Naples, did not indicate the fate of all such buildings in the battle zone. The tragic end of the dramatic monastery of St. Benedict, perched high above Monte Cassino, involved the final destruction of at least fragments of masonry dating from Abbot Desiderius' rebuilding of 1066-75. The church, of course, was 17th century, but the bronze door was a splendid example of 11th-century metal work. It was perhaps ironic that the Nazi decision to use the Abbey as a fortress involved the destruction of buildings over which Kaiser Wilhelm had been so solicitous. The Nazis used the reputed cell of St. Benedict, with its German pseudo-Coptic murals of 1898, as a munitions dump.

The capture of Rome involved few scars. We anxiously await detailed reports of earlier damage from the air. The rapid Nazi retreat north into Tuscany saved most of the picturesque Umbrian hill-towns. Viterbo, however, had been a Nazi garrison and communication center. In bombing the main highway that skirted the eastern city wall, considerable damage was done to the walls and adjacent buildings. According

to Capt. Deane Keller, of the Yale School of Fine Arts, now fine arts officer attached to the Fifth Army, the 13th century church of S. Maria della Verita (housing the city museum) suffered direct hits and lost its facade. The Palazzo Costaculti was badly damaged. Fortunately, the late 12th-century cathedral, the 13th-century loggia of the Papal Palace, and the medieval quarter of San Pellegrino were spared. It is with relief that we read of the capture without serious damage of Orvieto, Assisi, and Perugia, despite a determined Nazi stand at the latter city. The fate of Siena, Florence, San Gimignano, and Pisa will soon be known.

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BERLIN

A Stockholm dispatch reports that a great number of the 700 rooms in the Berlin Schloss were gutted after a direct bomb hit. The Rittersaal and the Thron-Saal were destroyed, the Palace Chapel severely damaged, but the Weisser Saal escaped unscathed.

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(IN MEMORIAM MONUMENTORUM is continued on page 52)

QUERY ON BEULAR

Members of the Society are asked to contribute any information they may have about an architect, Frank E. Beular, class of 1886 of the Massachusetts Institute of Technology. This information is wanted for that class book. Only one record has turned up since his graduation. In 1889 he was listed in the Boston directory as an architect with an office at 173 Devonshire Street, residence in Brookline. No subsequent information is available. The Journal will be glad to pass on any additional items to the school.

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Assistants: Islamic & Far East, Myron B. Smith, Lib. of Congress
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Scheme of Classification

Bibliography

Periodicals

General: general histories, essays, exhibitions, views

Biography

Geographical: continents, countries, regions, towns, buildings

Chronological: period, century, year

Building Types: agricultural, commercial, residential, etc.

Structural: materials, structural systems, details, equipment

Aesthetic: organization patterns, details, ornament, decor. arts

Professional: arch. education, professional administration, econ.

Preservationism: damaged monuments, preservation, reconstruction

Reviews of architectural books.

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U.S., Northeastern States

Connecticut, New Haven, Sachem's Wood, See 220

Rhode Is., Newport, Tower, see R 32

U.S., Middle-Atlantic States

188 District of Columbia, Washington; Browning, Mary E.: Our
nation's capital, a portrait in pictures. N.Y., Has-
tings ho., 1944, 101 p. il.

189 _____; Washington, a planned city in evolution. by U.S.
Grant, 3d. il.plans (J.AIA, v.1, p. 123-36, Mr '44)

190 _____; Problems in restoring the plan of Washington. by
H.P. Caemerer. (J.ASAH. v.4, p.34-40 Ja '44)

New York, New York City, see 139 (archit.criticism, 1854)
204 (interiors, S.Nicholas, Hoffman House, and Waldorf-
Astoria hotels)

191 _____; Lutheran church in _____, 1649-1772; records in Lu-
theran church archives at Amsterdam, Holland (NY Pub.
Lib.Bul. v.48, p. 31-60, 409-18 Ja, Ap '44)

- 192 _____; Nathaniel Prime mansion. by D.C. Barck. il (N.Y. Hist. Soc. Bul. v.28 p. 54-6 Ap'44)
 193 _____; Smith's Folly, New York 18th c. dwelling. by C.G. Shaw. il (Antiques v. 45, p. 193, Ap '44)

U.S., South-Atlantic States

See 173 (exhib., early Southern archit.).

U.S., North-Central States

See 204 (Chicago, Palmer House, hotel barbershop)

SOUTH AMERICA

Argentina

- 194 Buenos Aires; Buschiazzo, Mario José; La catedral de Buenos Aires, Ediciones artisticas argentinas, (c.1943) 63 p. pl.plans (Monografías historicas de las iglesias argentinas, I)

Brazil

See 206 (tiles)

- 195 Architects and the modern scene. by G.E.K. Smith. il. plans (Arch.Rev. v.95, p.78-84, Mr '44)
 196 Brazilian colonial. by J. de Sousa-Leão. il (Arch.Rev. v.95, p.110-11 Ap'44)
 197 Brazilian style. by S. Sitwell. il (Arch.Rev.v.96,p.64-8 Mr. '44)

Peru

- 198 Fejos, P.: Archaeological explorations in the Cordillera Vilcabamba, southeastern Peru. N.Y., Viking fund, 1944, 75 p. 80 pl (Pub.in anthropology, no.3)

Venezuela

- 199 Ronquin; Osgood, C.B. and G.D. Howard; Archaeological survey of Venezuela; excavations at _____, by G.D. Howard; excavations at Tocarón, by C.B. Osgood. New Haven, Yale Univ.press,1943. 3v (in 1) pl.maps (Yale Univ. publ in anthrop. nos. 27-29)
 Tocarón, see 199.

CHRONOLOGICAL

Ancient

- 137 (Mediterranean archaeol.); Greece:R 27 (Greek archit.), 170 (Athens, Parthenon), 171 (Athens, Tholos), 172 (Knossos), 173 (Ionian agora), 183 (Colophon, Ionia); Rome:R 27 (Roman archit), 175 (Roman towns), 179 (Rome, Basilica Aemilia); Middle East: 185 (Iraq, cities), R 33 (Nuzi); R 37 (Iran, Persepolis).

Medieval

- Byzantine: 216 (Greek Monasteries), R 26 (Hagia Sophia); Romanesque: France: R 16 (S. Denis, abbey); Gt.Brit.: 169 (St. John Jerusalem, Sutton, Kent); Sicily: 219 (war damage); Spain: 182 (Santiago de Compostela); Gothic: 203 (city plan), 209 (bulbous domes), Gt. Brit.: 167 (Norwich cathedral), 168 (Richmond palace); Italy:174 (communes), 176 (Florence, city plan); Asia: R 22, R 23 (Japan, Buddhist archit); America: R 32 (U.S, Newport tower), 198 (Peru), 199 (Venezuela, Ronquin and Tocarón)

17th Century

- 160 (Denmark, Copenhagen); 177, 178, 217 (Monte Cassino); 181 (Spain, Granada, Chas. V. Palace); 191 (U.S., NYC, Lutheran church).
 200 Great Britain: H.A.Tipping: English Homes: period III, Late Tudor and early Stuart (1558-1649), vol.2,period V, Late

18th Century

Gt. Brit: 162 (Chiswick), 163 (Edinburgh, university), 165 (Bower house, Havering, Essex), 224 (Hatchlands, Surrey), R 29, R 30 (Walpole); Russia: 180 (city planning); Spain: 159 (Ruiz Florindo); Canada: 186 (houses); U.S.: 187 (Georgian colonial); 193 (NYC, Smith's Folly); Argentina: 194 (Buenos Aires, cathedral); Brazil: 196, 197 (colonial archit.), 208 (tiles)

19th Century

201 architectural predictions, 1882; They thought it up long ago. The world of 1952, as foreseen by a French caricaturist of 1882 (community cooking, revolving house, etc.) (House and Garden, v.85, p.48-9 Ap '44)

Gt. Brit: 151 (Butterfield), 166 (London, Victoria Way), 206 (Lauder's functionalism),

202 Modern style, 1850 (excerpt from J.C. Loudon's Ency. of Gardening) (Arch.Rev. v.95, p. xlv, My '44)

Russia: 180 (city planning); U.S.: 139 (criticism, 1854), R 24, R25 (Greek Rev.), 144 (Greek Rev. exhib.), 148, 149, 150 (Buffington), 153, 154 (Jefferson), 155 (Latrobe), 220 (Conn., New Haven, Sachem's Wood), 204 (NYC and Chicago, hotel interiors), 143 (early Southern archit., exhib.).

20th Century

146 (Mendelsohn), 140 (Giedion); Gt. Brit.: 152 (Elcock), 156, 157, 158 (Lutyens), R 21 (County of London plan), R 35 (Uthwatt and Scott reports); U.S.: 189, 190 (Washington); Brazil: 195 (modern archit.)

BUILDING TYPES

City Planning

203 medieval; Glimpses of democracy in medieval urbanism. by C. Aronovici. bibliog. (J.ASAH. v.4, p.4-17 Ja '44)

Denmark: 160 (Copenhagen); Gt. Brit.: R 35 (Uthwatt and Scott reports), 164 (Filkins, village), R 21 (Co. of London plan); 166 (London, Victoria Way); Italy: 176 (medieval Florence); 175 (Roman towns); Russia: 180 (18th-19th C); Iraq: 185; U.S.: 189, 190 (Washington)

Commercial: 173 (Greek agora); 148, 149, 150 (skyscraper)

204 hotels, interiors; Famous American hotels (St. Nicholas, NYC; Hoffman House bar, NYC; Turkish parlor, old Waldorf-Astoria, NYC; Palmer House barbershop, Chicago) (Interiors, v. 103, p. 38-40 My '44)

Educational: 163 (Edinburgh univ.)

Governmental: 179 (Basilica Aemelia, Rome); 174 (Italy, med. town halls)

Religious: Temples: 170 (Athens, Parthenon); Cathedrals: 194 (Buenos Aires), R 26 (Constantinople, Hagia Sophia), 167 (Norwich); Churches: R 16 (St. Denis), 169 (Sutton, Kent, St. John's Jerusalem), R 32 (Newport, R.I., tower), 191 (NYC, Lutheran church); Monasteries: 216 (Greek), 177, 178, 217 (Monte Cassino).

Residential: Gt. Brit.: 200 (Tudor-Stuart); 165 (Bower house, Havering), 168 (Richmond Palace); Spain: 181 (Ghas. V. Palace, Granada); Canada: 186 (pioneer houses); U.S.: 220 (Conn., New Haven, Sachem's Wood), 192 (NYC, Prime house), 193 (NYC, Smith's Folly)

205 Wells: their miracles and legends. by Gareth H. Browning. il (Country Life, Lond. v.95, p. 514-5 Mr 24 '44)

STRUCTURAL

See 148, 149, 150 (steel skeleton skyscraper)

AESTHETIC

- 206 organization patterns; The first functionalist critic (excerpt from Sir Thomas Dick Lauder in an introduction to Uvedale Price's Essay on the Picturesque, 1842) (Arch.Rev. v.95, p. xliii Ap '44)
- 207 New dimensions and the arts. by W.S. Rusk (Am.Scholar, v.13, no.2, p. 193-200 Ap '44)
- 208 materials; Portuguese tiles in Brazilian architecture. by J. de Sousa-Leão. pls. (Burl.Mag.v.84, p.83-7 Ap'44) details, refinements; Parthenon, see 170
- 209 —; Introduction of the bulbous dome into Gothic architecture and its subsequent development. by W.Born. il (Speculum, v.19, p. 208-21 Ap '44)
- interiors: 186 (Canadian pioneer houses), 204 (American hotels)
- 210 —; "Dining parlor" and its furniture. by R.W. Symonds. il (Connoisseur, v.113, p. 11-17 Mr '44)

PROFESSIONAL

- 211 architect's education; What are architectural students being taught? by D.K. Sargent. (J.AIA, v.1, p.198-9, Ap '44)
- 212 —; Basic teaching of architecture. by H. Dearstyne, il (Liturg. Arts, v.12, p. 56-60 My '44)
- 213 —; The part that Amer. Inst. of Archts. is playing in education. by W.W. Wurster (Pencil Points, v. 25, p. 8 Mr. '44) (Arch. & Eng. v. 157, p. 8 Ap '44)
- 214 building industry; The English master builder. by Edmund Esdaile. il (Country L.Lond.v.95, p.502-4 Mr 24 '44)

PRESERVATIONISM

Damage to Historic Buildings

- 215 war damage; Germany (Arch.Rev. v.95, p. 11, Ja '44)
- 216 —; Greek monasteries and art are destroyed (Mus.N. v.21, p. 1, Mr '44)
- 217 —; Italy; Cassino bombing (Art N. v.43, p.6-7 Mr 1 '44)
- , — See 177, 178
- 218 —, —, Naples; Museo Filangieri, with list of documents destroyed at the Villa Montesano. by C. Norris (Burl. Mag. v.84, p 72-5 Mr '44)
- 219 —, —, Sicily; Official report on (Arch.Rev. v.95, p. xlix Mr '44)
- 220 destruction; Connect., New Haven; Sachem's Wood, the work of A.J. Davis destroyed. by Henry Reed. port.il (Task, no.5, p. 47-48 '44; correction of item 110, Jan '44, J.4SAH)

Preservation

- 221 Civilization's cultural treasure chest. by H.L. Mathews (deser. aims of Amer. Comm. for Protection and Salvage of Artistic and Historic Monuments in Europe) (J.AIA, v.1, p. 279-83 Je '44)
- 222 Protection of artistic monuments in Europe (Col.Art J. v.3, p. 109-113 Mr '44)
- 223 Great Britain: marks for buildings of historic and architectural interest evolved by J. Nelson Meredith of the Bristol planning committee. il (Arch. & Bldg. News v. 178, p. 36-7 Ap 21 '44)
- 224 ____; Hatchlands, Surrey, gift to the National Trust by H.S. Goodhart-Rendel. il (contains earliest Robert Adam interiors, 1759) (Arch. & Bldg. News, v.178, p. 12-13, Ap 7 '44; p.13 Ap 13 '44)
- 225 U.S.; Suggestions for the preservation of American monuments. by Talbot Hamlin (Task, no.5, p.48 '44; correction of item 119 in Jan '44 J.ASAH)

Reconstruction

- 226 Rebuilding devastated areas of the Soviet Union. il (Arch. & Eng. v. 156, p. 22-7 Mr '44)

REVIEWS

- R 16 Abbey of St. Denis, 475-1122, I. by S.M. Crosby (Art.Bul.v.26, p. 53-6 Mr '44) by E.B. Smith and A.W. Clapham.
- R 17 Architecture for children. by Jane and Maxwell Fry (Arch. & Bldg. N. v.178, p. 27, Ap 14 '44) also See 141
- R 18 Batsford centenary; the record of a hundred years of publishing and bookselling. by H. Bolitho, ed. (Apollo, v.39, p. 30, Ja '44)
- R 19 ____ (Lond.Studio, v.27, p. 104 Mr '44)
- R 20 ____ (Mus.J. v. 43, p. 183 F '44)
- R 21 County of London plan (J.Roy.Soc.Arts. v.92, p.118-9, Ja 21'44)
- R 22 Evolution of Buddhist architecture in Japan. by A.C. Soper (Art Bul.v.26, p. 56-8 Mr '44)
- R 23 ____ (Burl. Mag. v.84, p. 104 Ap '44)
- R 24 Greek revival architecture in America. by T.F. Hamlin (Arch.Rec. v. 95, p. 26 F '44)
- R 25 ____ (Pencil P. v. 25, p. 22 Ap '44)
- R 26 Hagia Sophia. by E.H. Swift (J.Hell.Stud. v.92, p.110-11'42)
- R 27 Handbook of Greek and Roman architecture. by D.S. Robertson. 2d ed. (J.RIBA, s.3, v.51, p.95-6 F '44)
- R 28 History of architecture on the comparative method. by B.F. Fletcher. 11th ed. (Connoisseur, v.113, p.62 Mr '44)
- R 29 Horace Walpole, gardenist. by I.W.U. Chase (Arch.Rev. v.95, p. 56 F '44)
- R 30 ____ (Land Archit. v. 34, p. 78 Ja '44)
- R 31 Life of General Sir Charles Warren, colonel commandant Royal engineers. by Watkin Williams (Speculum, v.19, p. 260-1 Ap '44) by K.J. Conant.
- R 32 Newport Tower. by P.A. Means (Am.J. Archaeol. v.48, p.116-7 Ja '44)
- R 33 Nuzi real estate transactions. by F.R. Steele (Am. J. Archaeol. v. 48, p. 106-7 Ja '44)
- R 34 Process of architectural tradition. by W.A. Eden (Connoisseur, v. 113, p. 62 Mr '44)

- R 35 Reconstruction and town and country; with an examination of the Uthwatt and Scott reports. by I.G. Gibbon (J. R.I.B. s.3, v.51, p. 67-8, Ja '44)
- R 36 Three ages; an essay on archaeological method. by G.E. Daniel (Am. J. Archaeol. v. 48, p. 106, Ja '44) by T.A. Richard
- R 37 Treasury of Persepolis and other discoveries in the homeland of the Achaemenians (J. Hell.Stud. v.62, p. 105-6 '42)

IN MEMORIAM MONUMENTORUM (continued from page 43)

In lieu of any really informative reports by our own governmental agencies on damaged European monuments, ASAH takes the liberty of summarizing notices from the British War Office which appeared this spring in the Architectural Review (London), March, page xlix, and April, page xliii. Buildings marked; "D" have been completely destroyed; "d" have been badly damaged; "S" means moderate damage; "s", slight damage; "i" almost intact; "I" means intact.

Sicily

Palermo: Norman; Magione, D, 12c. apse left; Cathedral, I; Monreale, I; Medieval; Annunziata, D; S. Francesco, d; S. Maria della Catena, d; Pal. Abbatelli, facade, s; La Gancia, hall, D; Renais. & Baroque; S. Maria di Piedigrotta, D; Salidad, D; S. Giuseppi dei Teatini, d; S. Salvatore, d; Olivella, d; Casa Professa, d; S. Maria di Monserrato, d; Oratory S. Lorenzo, roof, D; Oratory S. Zita, roof, D; Porta Felice, s; Modern; National Library, D; --Cefalu: Cathedral, I; --Catania: Baroque; S. Nicola, s; S. Domenico, S; S. Gaetano, D; Minorite church, S; Carmelite church, S, aisle arcade, D; Immacolata, clerestory, roof, and cupolas, d; S. Benedetto, part of roof, D; --Messina: Cathedral, d, apse, side chapels, and roof, D; A. Annunziata, s; --Taormina: Cathedral, s; S. Domenico (now hotel), one wing, D; --Girgenti, cathedral, s; S. Spirito, dome and aula, S; S. Francesco, D, capella, I; --Syracuse: cathedral, s; Pal. Beneventano, s; Miracoli, D, facade, i; --Randazzo: medieval houses, D; church, d; S. Nicola, d; S. Martino, roof, south side, and cupola, D, campanile, I; --Aderno: church, D; --Agosta: Chiesa Madre, S by local looting; --Vizzini: church, d; --Caltanissetta: Cathedral, S; S. Giacomo, S; --Enna: Chiesa Madre, s; --Troina: Matrice S. Maria, d.

Southern Italy

Calabria: no historical monument damaged; --Taranto: S. no details; --Bari: Cathedral, I, chapter house, S; S. Chiara, S; S. Nicola, s; --Benevento: Cathedral, D; Trajan arch, I; --Salerno: cathedral, I; --Naples: Churches, 6D, 19d, 20 s; S. Chiara, D; S. Giacomo degli Spagnuoli, D; Incoronata, d; S. Domenico Maggiore, d; S. Giovanni a Carbonaro, d; S. Pietro ad Aram, d; Gesu Nuovo, d; S. Paolo Maggiore, d; Gerolomini, d; Castel Nuovo, interior gutted, exterior, I; Palazzo Reale, roofs of chapel and theatre, D; Castel S. Elmo, S; --Pompeii: Casae: Vestali, D; Salust, D; Fortuna, D; Vettii, D; Epidius Rufus, D; Trebius Valens, D; Triptolemus, D; Pansa, D?; Lorcus Tibertinus, D?; Temples: Greek, D?; Apollo, D; Jupiter, D; Cryptoporticus of Amphitheatre, D; Peristyle (barracks), D; theatres, D; Connecolo, D; Herculaneum Gate, D; --Paestum: I; --Herculaneum: I; --Caserta: Palazzo Reale: chapel roof, s; Forecourt wing, d; Fost, I; --Capua: d; Cathedral, D; S. Angelo in Formis, d, wantonly shelled by Germans, Romanesque frescoes, d; facade, and roof, i.
